Edition Eulenburg

No. 425

BRAHMS

Symphony No. 1

C minor—Ut mineur—C moll

MS
784.218
B813s1c

Ernst Eulenburg Ltd.,
— Zürich — Mainz — New York

Printed in England

INVENTORY 98

INVENTORY 1985

10-27-75

INVENTORY 1985

MS 785.115 B813S1C
SYMPHONY NUMBER 1, IN C MINOR, OP. 68
/BRAHMS, JO
.00 FP
3000 227619 20011
St. Louis Community College
St. Louis, Missouri 63103

Edition Eulenburg

SYMPHONY No. 1

C minor

for Orchestra

by

JOHANNES BRAHMS

Op. 68

Foreword by Wilh. Altmann

Ernst Eulenburg Ltd., London, W.1
Edition Eulenburg GmbH., Zürich
Ernst Eulenburg & Co. GmbH., Mainz
Edition Eulenburg Inc., New York

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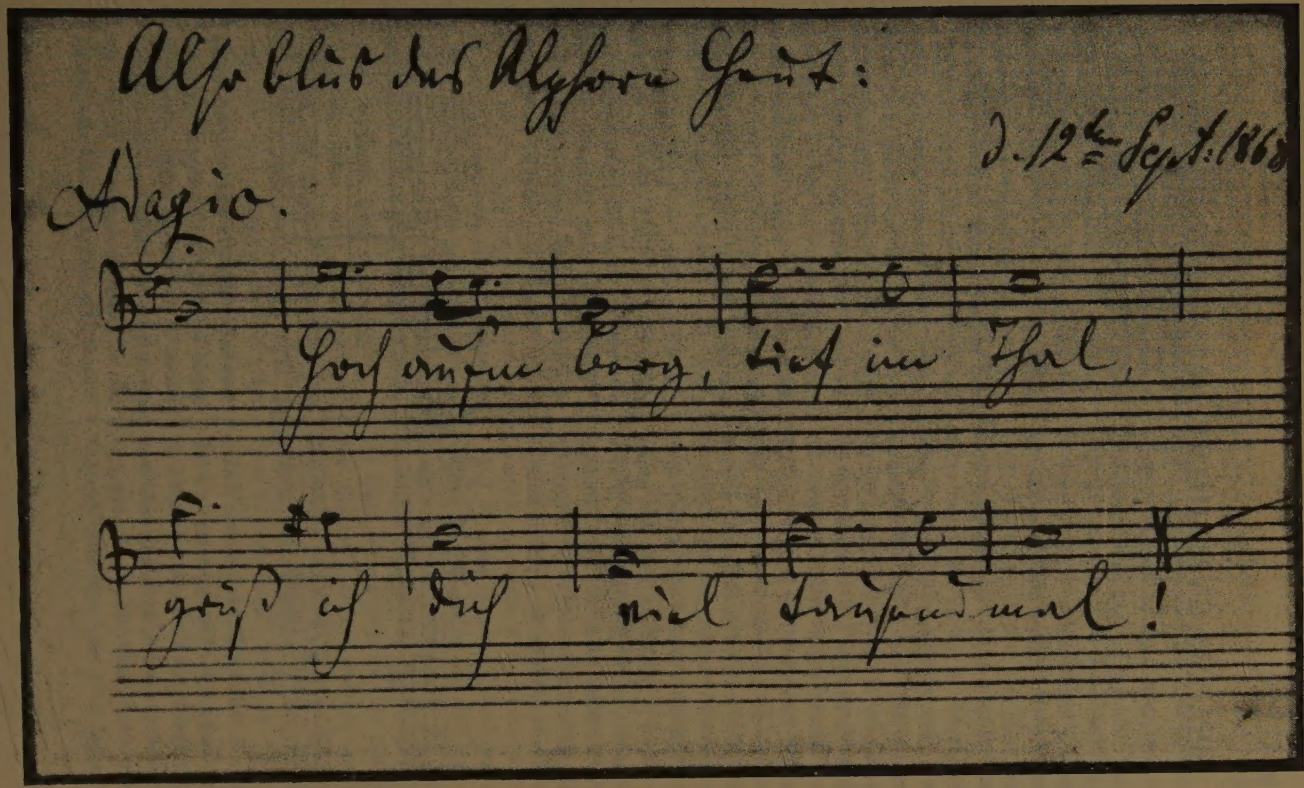
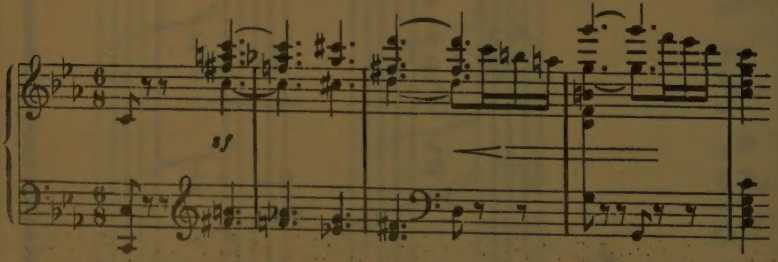


Brahms-Autograph / Geburtstagsglückwunsch von Johannes Brahms für Clara Schumann, spater als Thema des C-Dur-Teils der Einleitung zum letzten Satz der ersten Sinfonie, op. 68, verwendet.

BRAHMS. SYMPHONY №1, C MINOR. OP. 68.

No single work of Brahms occupied the composer so long as his Symphony (so-called the 1st), although it was written intermittently. The evidence of his relations however proves that this was not really the 1st Symphony by Brahms. We know that he was working on a Symphony in D as early as 1854, the first movement of which being transformed into the corresponding movement of the Piano Concerto op. 15. After Schumann had said of him, in his famous paper "New Patho":—"If he will touch with his magic wand the strength-giving mass of choral and orchestral tone, then we may catch an even more wonderful glimpse of the secrets of the spiritual world",—the musical world expected a Symphony from the young composer, and Brahms felt bound to write one. Kalbeck thinks it highly probable that the first movement of the Symphony in C was inspired by a performance of Schumanns "Manfred" which Brahms heard in Hamburg, 1855, and draws attention to the similarity between the second subject of the Symphony and Schumann's "Astarte" theme. But this Symphonic movement was put aside and neglected for a long time although the composer's friends knew of its existence. Nevertheless Clara Schumann did not despair of hailing her young friend as a Symphonist, for she wrote him on June 21th, 1860, as follows:—"Men like you lie in wait for the charms of Nature and so derive nourishment for the soul; I gather this from the description in your letter. Such a sky of storm may lead to a Symphony." But she was destined to wait patiently for some time to come. On July 1st, 1862, however, she wrote with joy to Joachim:—"What do you think Johannes sent me recently? The first movement of a Symphony which begins boldly as follows.



This is somewhat severe, but I have got used to it. The movement is full of beauties; the themes are treated with a mastery which is becoming more and more individual. The interweaving of material is most interesting; the music flows on and the listener is unconscious of the workmanship. The transition from the second part back to the first is extremely happy."

Madame Schumann informed Brahms on Sep. 3rd of the same year that Joachim hoped to conduct the Symphony that winter in Hannover, but a performance was, as yet, quite out of the question. On Nov. 25th 1863 Clara Schumann enquired about the work and Hermann Levi did likwise on Nov. 9th 1864. Neither received an answer. Later on Levi became more pressing:—"Why are you persistently silent upon everything which concerns yourself? What about that C minor Symphony?" Albert Dietrich, who had seen the first movement at Madame Schumann's in 1862 asked Brahms in 1866 to let him have the work for his Oldenburg Concerts, but it was still uncompleted. By 1870, however, some of the other movements must have been partially sketched out, for Max Bruch wrote to Brahms on May 6th of that year:—"You should make up your mind to finish the sketches for your Symphony," and on June 25th asked for the remaining movements to try them over at Sonderhausen. But in the early part of 1870 Brahms, convinced that he must make his bow as a symphonist only with a work of great value said to his friend Hermann Levi in Karlsruhe:—"I shall never write a Symphony," meaning that he would never finish one properly. You don't know what it feels like to be dogged by that giant (Beethoven)." But his friends spared no pains to encourage him. Philipp Spitta, for instance wrote to him on Feb. 9th 1874 complimenting him on the Haydn Variations:—"After this incomparable feat in the realm of Orchestral music your followers will look forward all the more eagerly to a long awaited Symphony."

In the summer of 1874 in Rüschlikon Brahms went on with the work. The publisher, Simrock, who visited him there, must have known this otherwise Brahms would not have promised to give him Symphonies, as he did on Oct. 2nd. But time went by and it was not until Sept. 1876 in Lichtenthal that Brahms was able to add name and date to the completed work. During the previous mid-summer he had worked feverishly on the Symphony in Rügen and wrote truthfully to Simrock on Oct. 5th:—"I have left a fine Symphony on the rocks near Sassnitz." On Oct. 10th he played the work to Clara Schumann, who wrote in her diary:—"I cannot disguise the fact I am painfully disappointed; it does not seem to me to come up to some of the other compositions such as the F minor Quintet, the Sextets or Piano Quartets. In spite of its workmanship I feel it lacks melody. I hesitated to tell him so, but I must wait till I hear it properly on the Orchestra." Madame Schumann changed her opinion later on. We learn from a letter to Otto Dessoff that Brahms shortened the two middle movements just before they were copied for the first rehearsal. "The Finale must be considered", he wrote.

The honour fell to Dessoff to conduct the first performance of the Symphony in Karlsruhe on Nov. 4th. (In order that he might make further alterations, Brahms had not yet sent the work to the publishers.) Three days later it was repeated

under the composer himself by the same orchestra at Mannheim. Brahms had invited Simrock to the first performance with the following words:— "It is a pity you are not a musical director, or you could have a Symphony . . . I expect a handsome present from you and other friendly publishers, so that I don't worry you with such things." Simrock accepted as a matter of course, but had to wait some time before he received the work for publication. Including the Pianoforte arrangement for 4 hands, made by Brahms himself, Simrock paid 15000 Marks for the Symphony, a big sum in those days. The third performance took place in Munich, Hermann Levi handing the bâton to the composer. On Dec. 22nd 1876 Levi wrote to Clara Schumann:— "The performance was splendid. I was astonished at Brahms as a conductor and learned much from him at rehearsal. The last movement is the biggest thing he has yet done in orchestral music; after that I like the first movement best. But I have my doubts as to the two middle movements. Lovely as they are by themselves they seem to me more fitted for a Serenade or a Suite than for a full-blown Symphony."

The work was given in Vienna on Dec. 19th under the composer but not by the Philharmonic. Clara Schumann came from Berlin for the performance on Jan. 19th 1877 at the Leipzig "Gewandhaus". Her letter dated Feb. 12th 1877 to Brahms seems of special interest. "Without knowing it", she writes, "you have done what I wished, by altering the Adagio. Between the first and the last movement the ear needs a rest, the repose of melody. The end of the third movement did not quite satisfy me, it is too short. If I must say anything about the last movement, or rather the concluding Presto, it is that the latter falls short, musically, of the inspiration that precedes it. The climax of the Presto does not seem to grow out of the whole movement, but appears added on as a brilliant finish."

The Symphony which was soon played everywhere and hailed as Beethoven's 10th. Joachim brought it in M. S. to England and performed it on March 7th 1877 at the Academy concert in Cambridge, which University conferred musical degrees upon both Brahms and himself, but as the former was not present this could not be done personally.

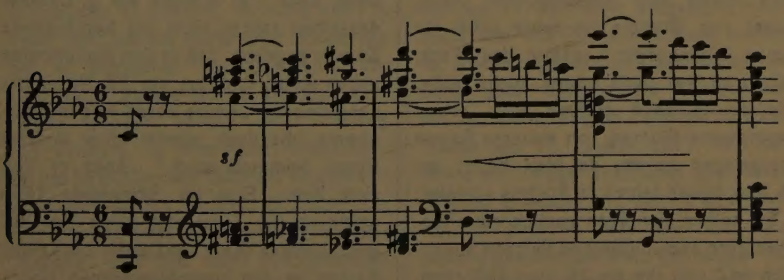
The retort made by Brahms to some worthy titled individual is well known. The latter had pointed out to the composer the extraordinary similarity between the C major theme in the Finale of the Symphony and Beethoven's Hymn of Joy theme in the ninth. "Yes", replied Brahms, "and still more extraordinary that any fool can hear it."

Prof. Dr. Wilh. Altmann.

Berlin

BRAHMS, SYMPHONIE NR. 1, C MOLL. OP. 68.

Kein anderes Werk hat Brahms, wenn auch mit Unterbrechungen so lange beschäftigt als die zuerst von ihm veröffentlichte Symphonie, die aber durchaus nicht seine erste war, was vor allem durch Äußerungen seiner Verwandten belegt ist. Auch wissen wir, daß er bereits im Jahre 1854 an einer Symphonie in d arbeitete, deren ersten Satz er später zu dem entsprechenden des Klavierkonzerts Op. 15 umgewandelt hat. Seitdem Schumann in seinem berühmten Aufsatze „Neue Bahnen" von ihm gesagt hatte: „Wenn er seinen Zauberstab dahin senken wird, wo ihm die Mächte der Massen im Chor und Orchester ihre Kräfte leihen, so stehen uns noch wunderbarere Blicke in die Geheimnisse der Geisteswelt bevor", erwartete die musikalische Welt von dem jungen Tondichter eine Symphonie, fühlte er selbst sich verpflichtet, ein solches Werk zu schreiben. Kalbeck macht es sehr wahrscheinlich, daß der erste Satz der Symphonie in c von Brahms bald, nachdem er 1855 einer Aufführung des Schumannschen „Manfred" in Hamburg beigewohnt hatte, in Angriff genommen worden sei, und weist auf die Ähnlichkeit des zweiten Themas mit dem Schumannschen Astarte-Thema hin. Jedenfalls aber blieb dieser Symphoniesatz, dessen Vorhandensein in Freundeskreisen bekannt war, immer wieder liegen. Daß aber z. B. Klara Schumann die Hoffnung nicht aufgab, den treuen jungen Freund als Symphoniker zu begrüßen, ersehen wir aus ihrem Brief an ihn vom 21. Juni 1860, worin es heißt: „Menschen wie Du lauschen der Natur überall ihre Reize ab und schöpfen so Nahrung für ihren Geist; das beweist mir die schöne Schilderung in Deinem Briefe. Ein schöner Gewitterhimmel kann da schon eine Symphonie nach sich ziehen." Aber sie mußte sich noch eine ganze Weile gedulden. Am 1. Juli 1862 aber schrieb sie beglückt an Joachim; „Johannes schickte mir neulich — denken Sie, welche Überraschung — einen 1. Symphoniesatz mit folgendem kühnen Anfang:



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Das ist wohl nun etwas stark, aber ich habe mich sehr schnell daran gewöhnt. Der Satz ist voll wunderbarer Schönheiten, mit einer Meisterschaft die Motive behandelt, wie sie ihm ja so mehr und mehr eigen wird. Alles ist so interessant ineinander verwoben, dabei so schwungvoll, wie ein erster Erguß; man genießt so recht in vollen Zügen, ohne an die Arbeit erinnert zu werden. Der Übergang aus dem zweiten Teil wieder in den ersten ist ihm wieder mal herrlich gelungen."

Joachim hoffte, wie Frau Schumann am 3. September desselben Jahres Brahms mitteilte, die Symphonie im Winter in Hannover aufzuführen, aber an eine Aufführung war noch lange nicht zu denken. Am 25. November 1863 erkundigte sich Klara Schumann bei Brahms, übrigens vergeblich, wieder einmal nach seiner Symphonie in c. Auch Hermann Levi bat den Freund darum am 9. November 1864, vergebens. Am folgenden 4. Februar wird er dringender: „Warum schweigst Du beharrlich über alles, was Dich selbst angeht! Was macht . . . die C-Moll-Symphonie?" Albert Dietrich, der bereits 1862 bei Klara Schumann den ersten Satz kennengelernt hatte, erbat von Brahms im Jahre 1866 für seine Oldenburger Konzerte das Werk, allein es war noch immer nicht fertig. Spätestens 1870 mußten aber schon wenigstens Skizzen von weiteren Sätzen vorgelegen haben, da Max Bruch am 6. Mai dieses Jahres an Brahms schreibt: „Sie sollten sich doch endlich entschließen, Ihre symphonischen Skizzen auszuführen," und ihn am 25. Juni auffordert, seine Symphoniesätze mit der Sondershausener Hofkapelle zu probieren. Aber noch zu Anfang der 70er Jahre äußerte sich Brahms, der davon überzeugt war, daß er nur mit einem hochbedeutenden Werke sich als Symphoniker einführen dürfte, zu seinem Freunde Hermann Levi in Karlsruhe: „Ich werde nie eine Symphonie komponieren [gemeint ist: fertig aufschreiben]. Du hast keinen Begriff davon, wie es unsereinem zumute ist, wenn er immer so einen Riesen [Beethoven] hinter sich marschieren hört." Aber seine Freunde und Verehrer wurden nicht müde, ihn zu einer Symphonie zu ermuntern. So schrieb ihm Philipp Spitta am 9. Februar 1874 im Anschluß an ein begeistertes Lob über die Haydn-Variationen: „Nach dieser im vollen Wortverstande unvergleichlichen Leistung im Gebiete der Orchesterkomposition wird der langgehegte Wunsch aller Ihrer Verehrer nach einer Symphonie nur desto lebendiger sich regen."

Im Sommer 1874 hat Brahms dann auch wirklich in Rüschlikon die Symphonie in c wieder vorgenommen. Der Verleger Simrock, der ihn dort besuchte, muß davon Kenntnis erhalten haben, sonst hätte ihm Brahms am 2. Oktober desselben Jahres nicht die beruhigende Zusage gegeben, daß er ihm Symphonien geben wolle, und ihm am 18. November geschrieben: „Keine Sorge wegen Symphonie, die doch einmal unter unserer Firma kommen muß." Aber er ließ sich Zeit. Erst im September 1876 setzte er in Lichtental unter das abgeschlossene Werk das Datum und seinen Namen, in den vorangegangenen Hoch-

sommermonaten hatte er in Rügen eifrig daran gearbeitet, so daß er mit Recht an Simrock am 5. Oktober schreiben konnte: „An den Wissower Klinken [Felsen bei Saßnitz] ist eine schöne Symphonie hängen geblieben." Am 10. Oktober spielte er diese Symphonie Klara Schumann vor. Sie schrieb darüber in ihr Tagebuch: „Ich kann nicht verhehlen, daß ich betrübt, niedergeschlagen war; denn sie will mir anderen seiner Sachen als F-Moll-Quintett, Sextetten, Klavierquartetten nicht gleichbedeutend erscheinen. Es fehlt mir der Melodienschwung, so geistreich auch sonst die Arbeit ist. Ich kämpfte viel, ob ich ihm das sagen sollte, aber ich muß sie doch erst mal vollständig vom Orchester hören." Sie hat später ihr Urteil wesentlich anders abgegeben. Wie wir aus einem Briefe des Tonsetzers an Otto Dessoff wissen, hatte Brahms die beiden Mittelsätze, kurz bevor er sie für die Probeaufführung ausschreiben ließ, noch einer Kürzung unterzogen. „Hoffentlich merkt man nicht," schrieb er, „daß nur gewaltsam gekürzt ist. Das Finale verlangt die Rücksicht."

Dessoff fiel die Ehre zu, die Symphonie, die Brahms, um noch Änderungen vornehmen zu können, vorläufig nicht in Stich gab, mit der Karlsruher Hofkapelle am 4. November zuerst aufzuführen. Drei Tage später wurde sie von derselben Kapelle, jedoch unter Leitung von Brahms, in Mannheim wiederholt. Zu der Uraufführung hatte der Komponist u. a. auch seinen Verleger Simrock eingeladen, und zwar mit folgenden Worten: „Schade, daß Sie nicht Musikdirektor sind, sonst könnten Sie eine Symphonie haben . . . Ich erwarte von Ihnen und anderen befreundeten Verlegern ein Ehrengeschenk, daß ich Sie nicht mit solchen Sachen behellige." Natürlich kam Simrock, der aber noch eine ganze Weile warten mußte, bis er die Symphonie zur Veröffentlichung erhielt. Er zahlte übrigens dafür (einschließlich des von Brahms selbst gefertigten Auszugs für Klavier zu 4 Händen) die für damalige Verhältnisse sehr hohe Summe von 15 000 Mark. Die dritte Aufführung fand in München statt; bei ihr überließ Hermann Levi dem Freunde die Leitung des Orchesters. Er schrieb darüber am 22. Dezember 1876 an Klara Schumann: „Die Aufführung der Symphonie war ganz vortrefflich. Auch als Dirigenten habe ich Brahms wieder bewundert und in den Proben manches von ihm gelernt. Der letzte Satz ist wohl das Größte, was er bisher auf instrumentalem Gebiete geschaffen; nächst ihm steht mir der erste Satz. Aber gegen die beiden Mittelsätze habe ich meine Bedenken; so schön sie an sich sind, so scheinen sie mir doch eher in eine Serenade oder Suite zu passen als in eine sonst so großangelegte Symphonie." In Wien wurde sie am 17. Dezember aufgeführt, jedoch nicht von den Philharmonikern, sondern in einem sogenannten Gesellschaftskonzerte unter Leitung des Komponisten. Zu der Aufführung im Leipziger Gewandhause am 17. Januar 1877 war auch Klara Schumann aus Berlin gekommen. Wichtig erscheint mir, daß sie an Brahms am 12. Februar 1877 über die Symphonie geschrieben hat: „In einem bist Du meinem Wunsche unbewußt ent-

gegengekommen, mit der Umänderung des Adagio. Zwischen dem ersten und dem letzten Satze bedarf der Geist nach meiner Empfindung etwas der Ruhe, eines Gesanges wenigstens am Anfange ohne die kunstvolle Umkleidung, die einen zu keinem recht klaren Bewußtsein der eigentlichen Melodie kommen läßt. Im dritten Satz war mir immer der Schluß nicht ganz befriedigend, gar so kurz. Darf ich nun noch etwas über den letzten Satz oder vielmehr über den allerletzten Schluß (Presto) sagen, so ist es das, daß mir musikalisch das Presto gegen die höchste Begeisterung vorher abfällt. Mir liegt in dem Presto die Steigerung mehr in der äußeren als inneren Bewegung; es kommt mir das Presto nicht wie herausgewachsen aus dem Ganzen vor, sondern als brillanter Schluß hinzugefügt."

Joachim nahm die noch ungedruckte Symphonie, die bald überall aufgeführt und als 10. Beethovensche gepriesen wurde, nach England mit und führte sie vor allem am 7. März 1877 in dem akademischen Konzert in Cambridge auf, von welcher Universität der Doktorhut ihm und Brahms verliehen worden war; da aber letzterer nicht erschien, konnte er bekanntlich nicht promoviert werden. Sehr bekannt ist die Antwort des Komponisten geworden, die er einer mit dem Titel Exzellenz ausgezeichneten Persönlichkeit gab, als diese zu ihm bemerkt hatte, daß das C-Dur-Thema im Finale der Symphonie dem Freudenthema von Beethovens Neunter merkwürdig ähnlich sei: „Jawohl, und noch merkwürdiger ist, daß das jeder Esel gleich hört."

Berlin

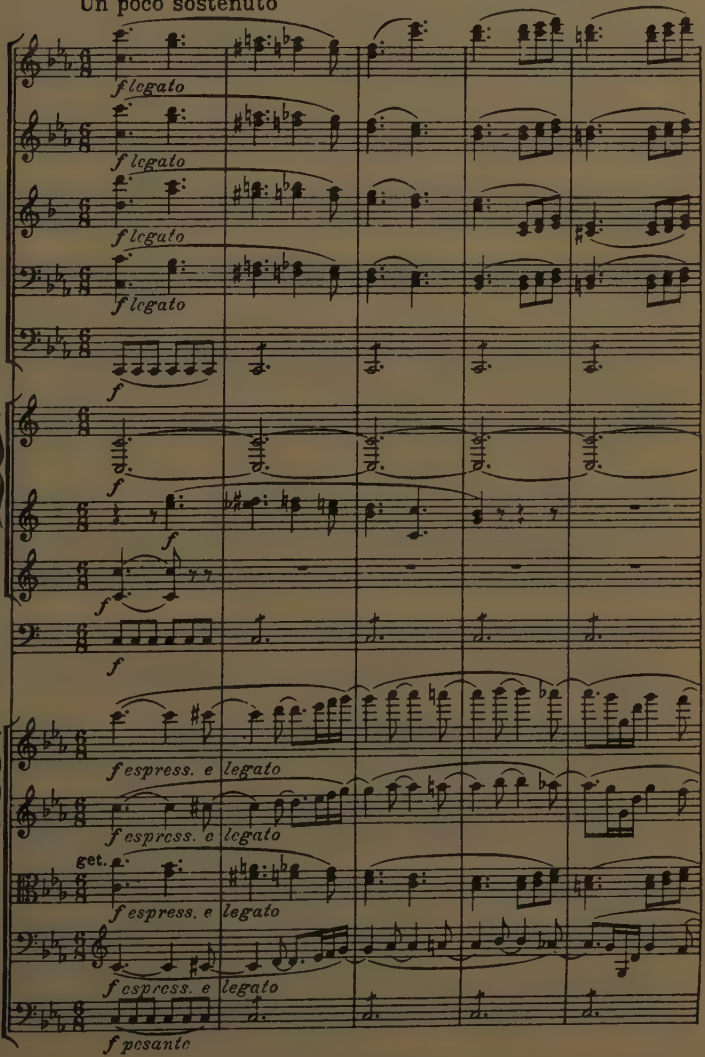
Prof. Dr. Wilh. Altmann.

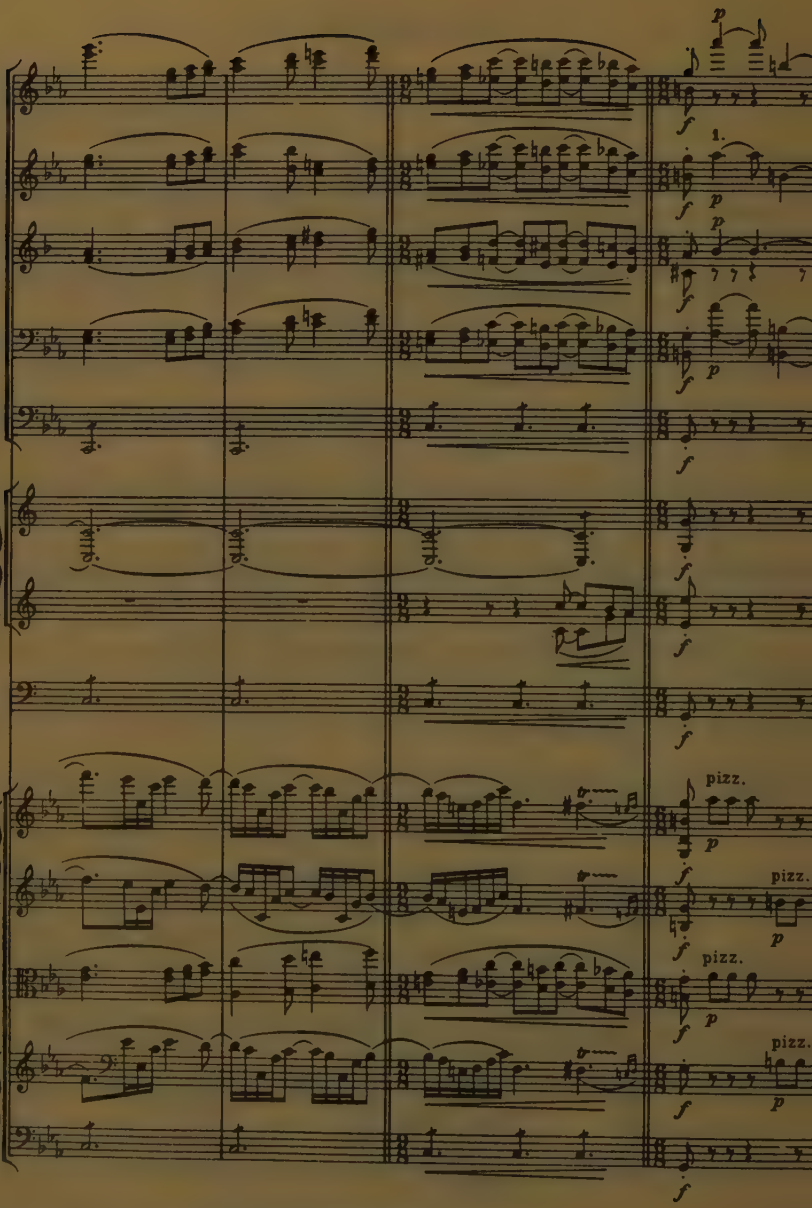
Symphony, No. 1

I

Johannes Brahms, Op. 68
1833-1897

Un poco sostenuto

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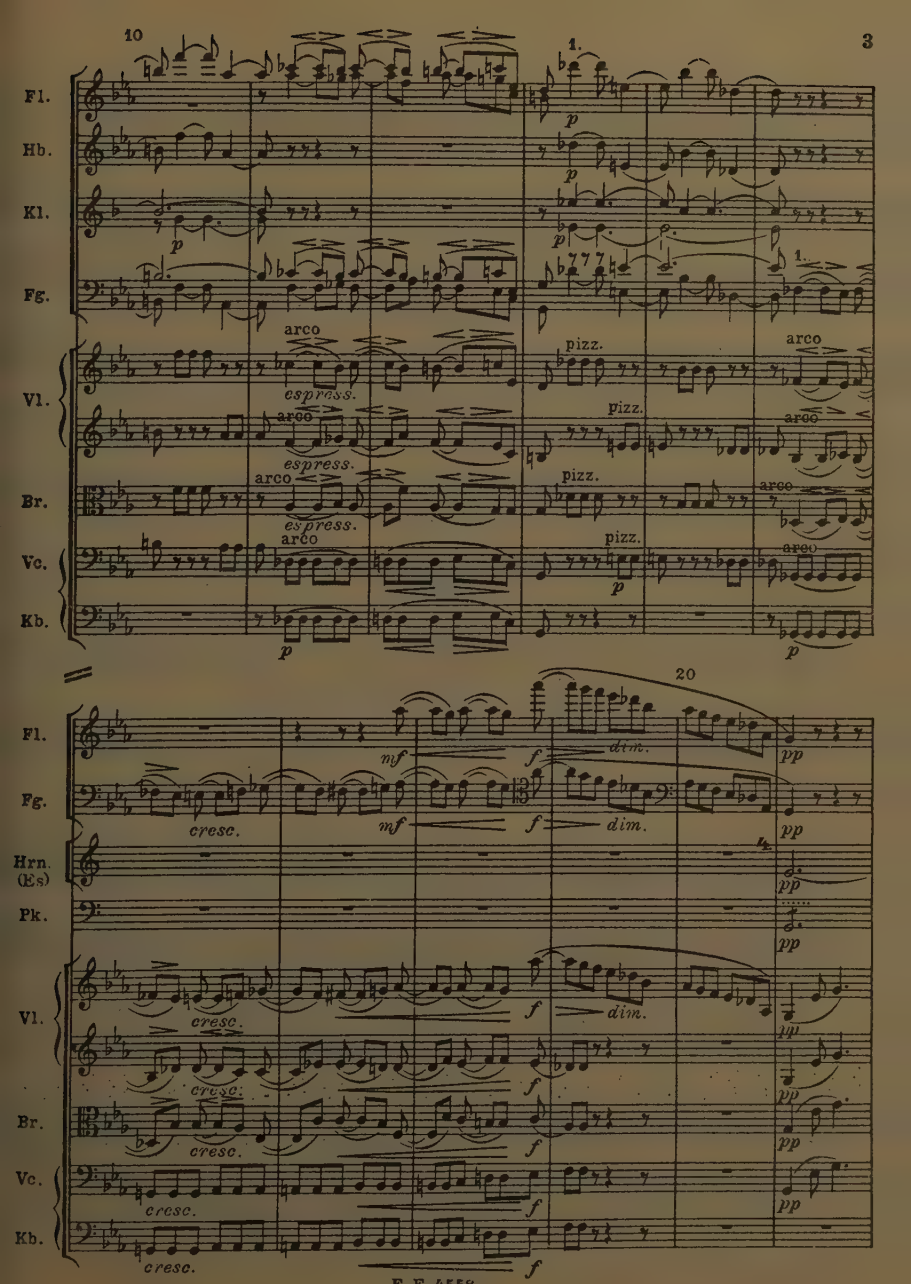
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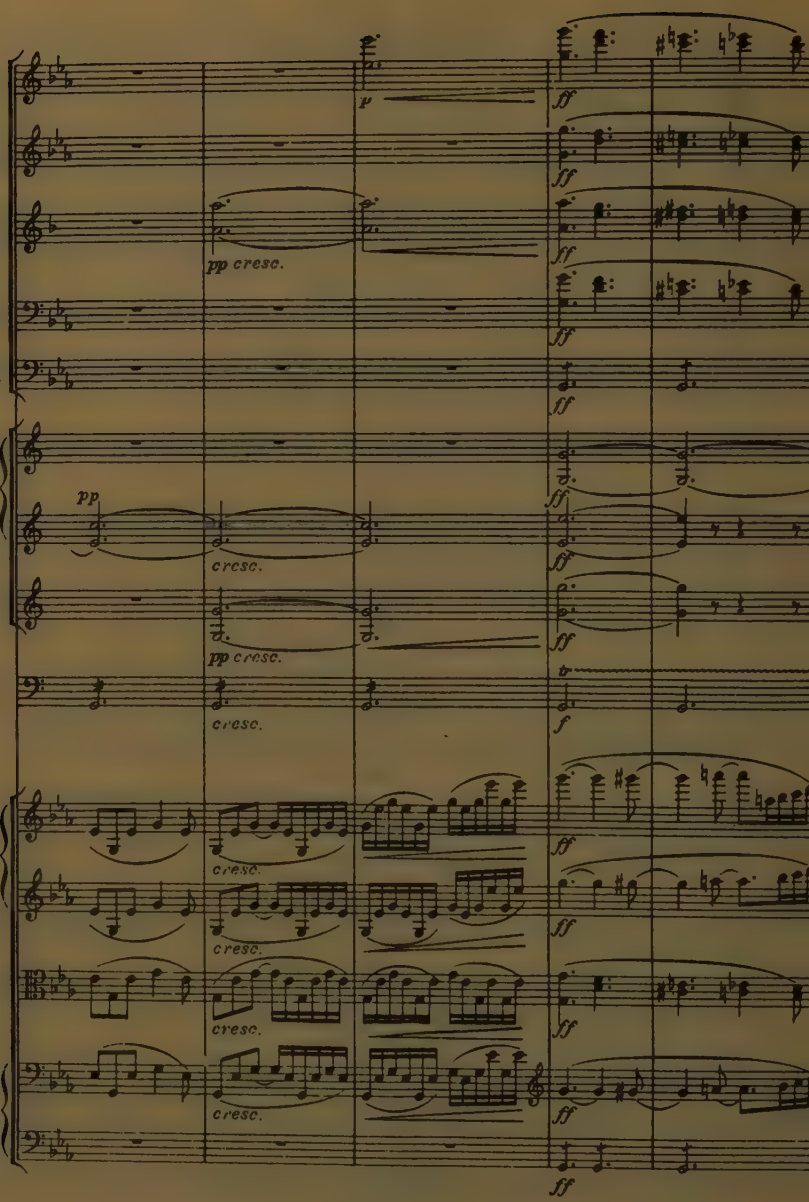
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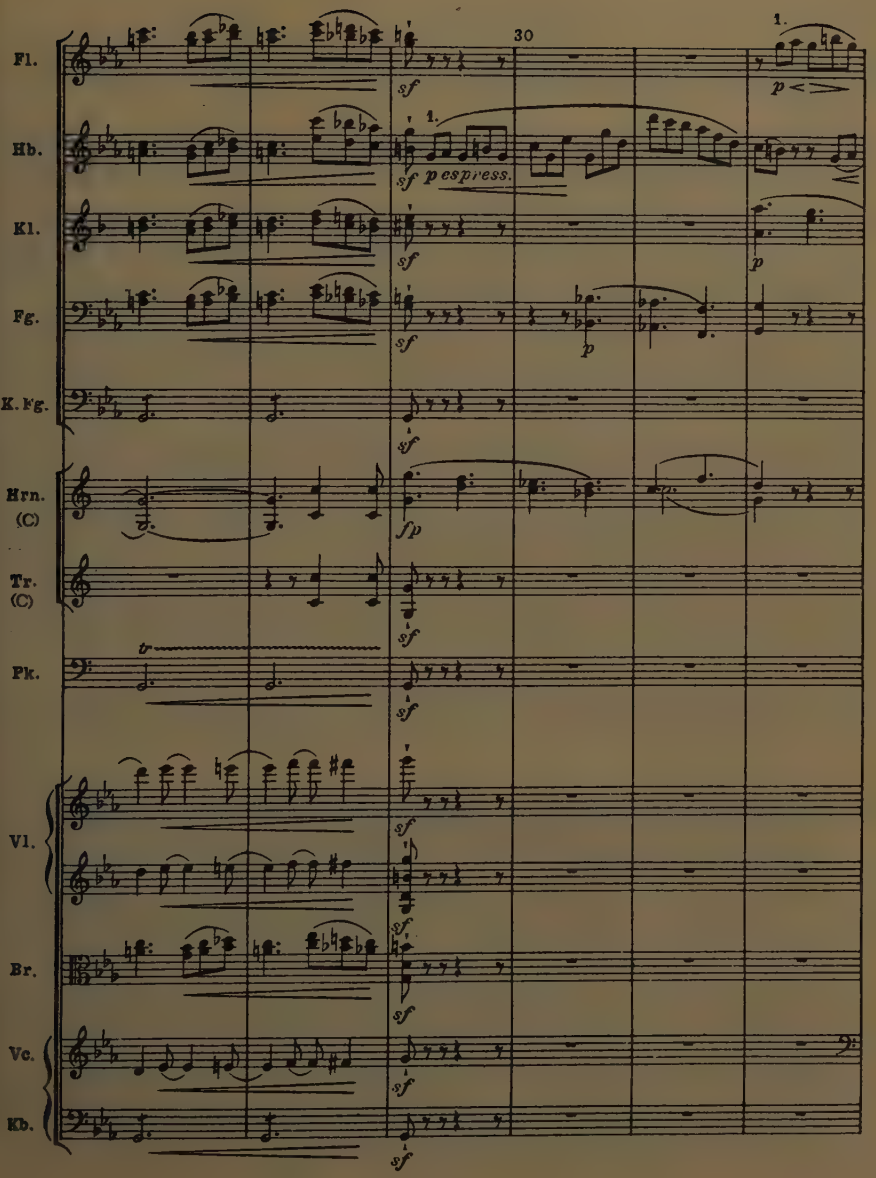
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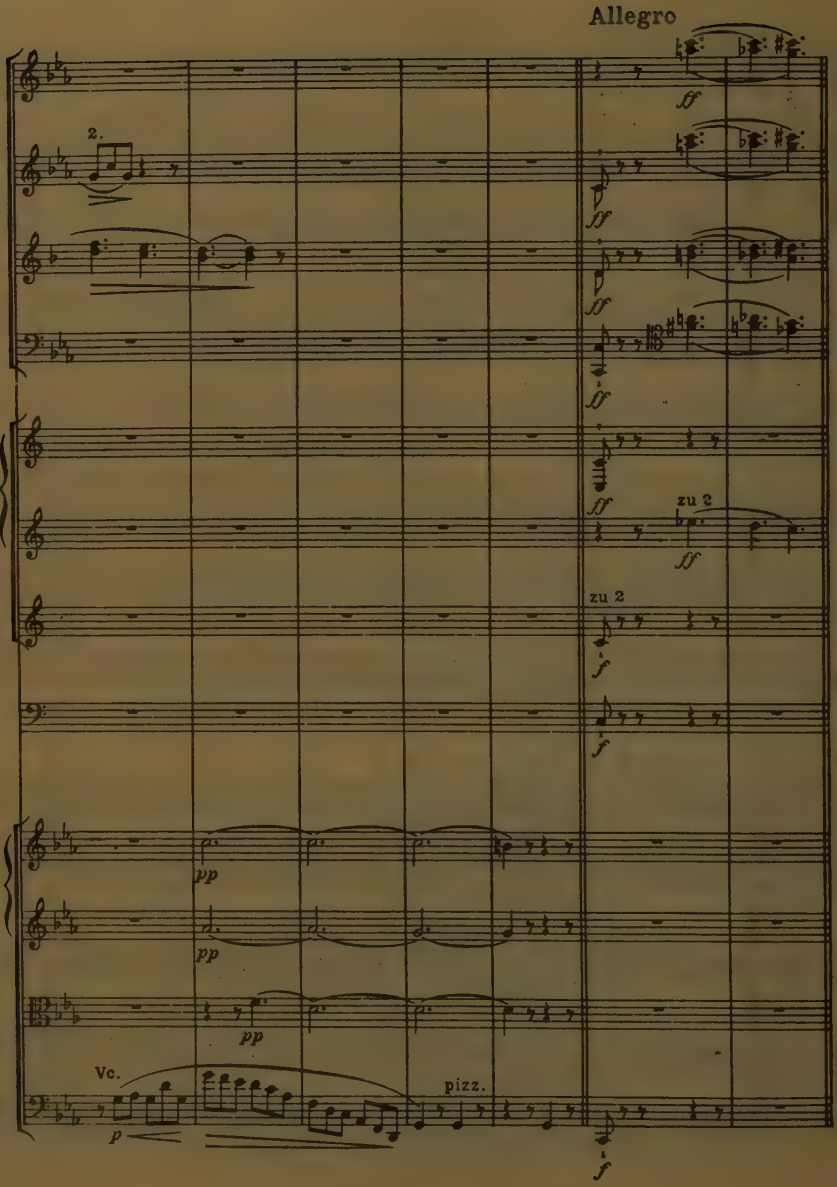
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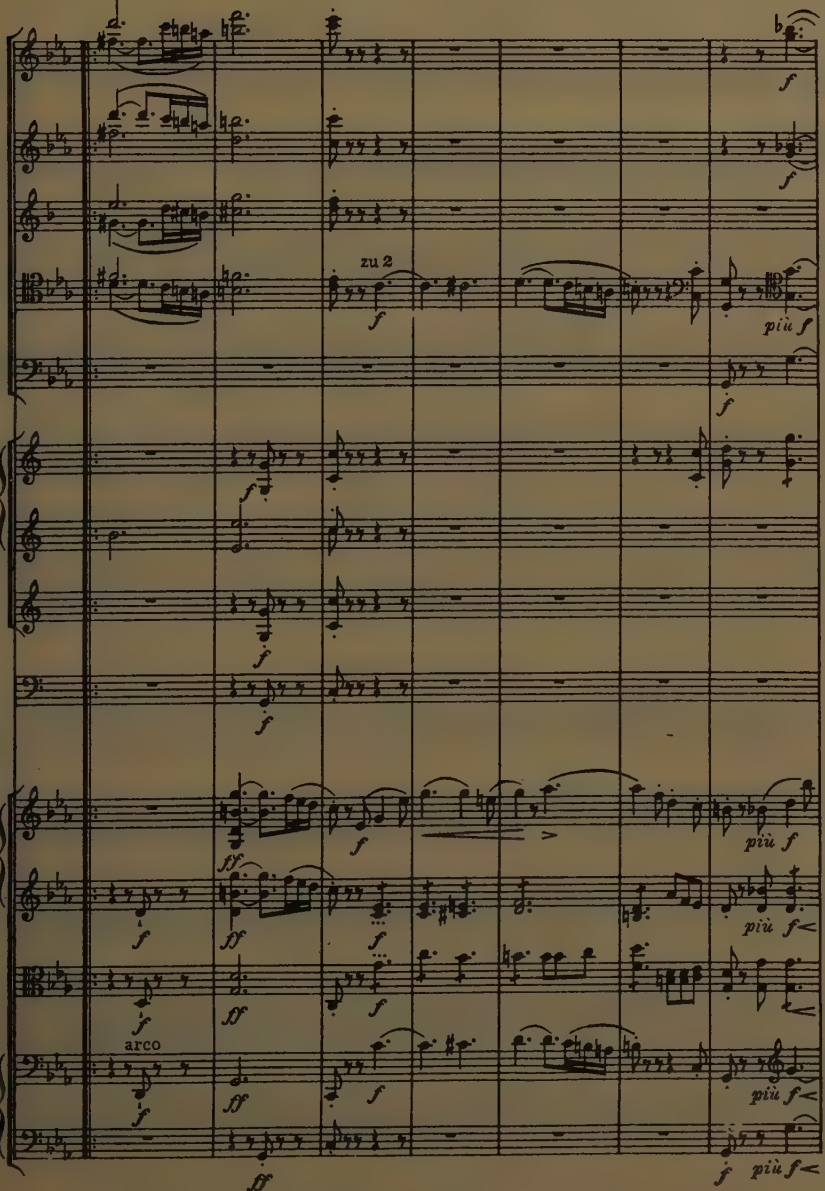
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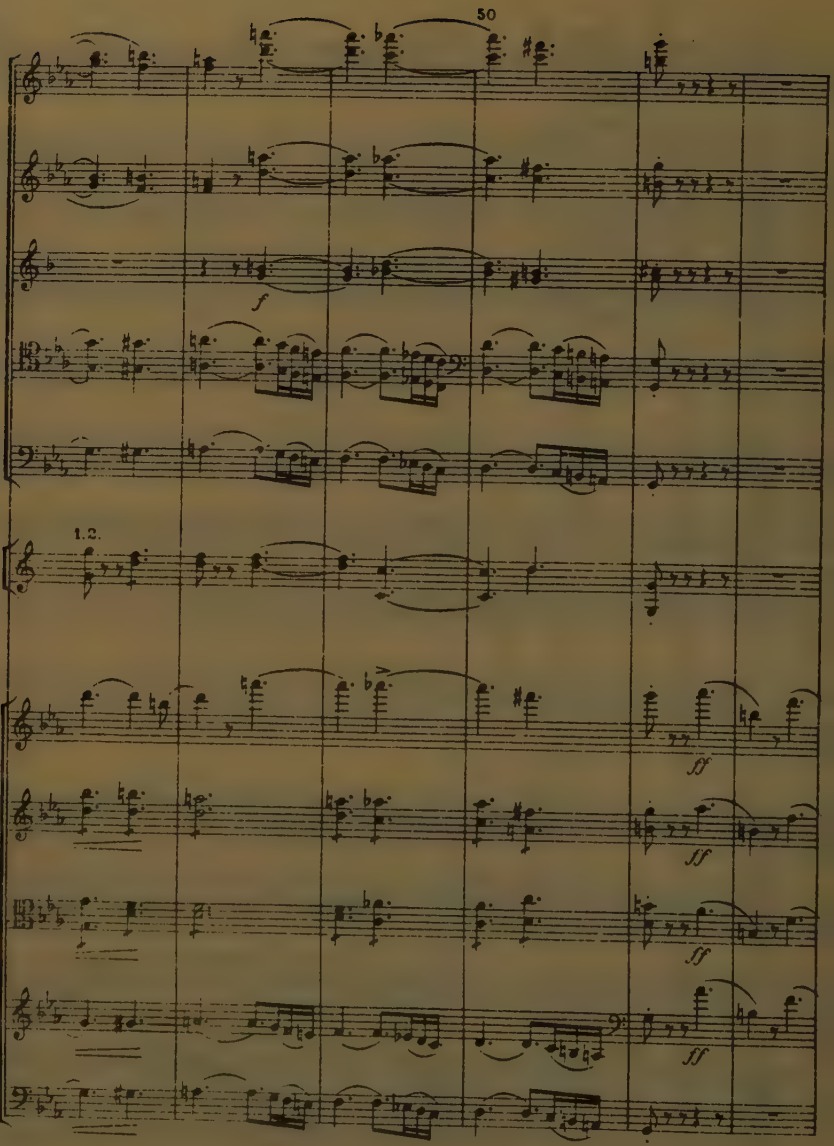
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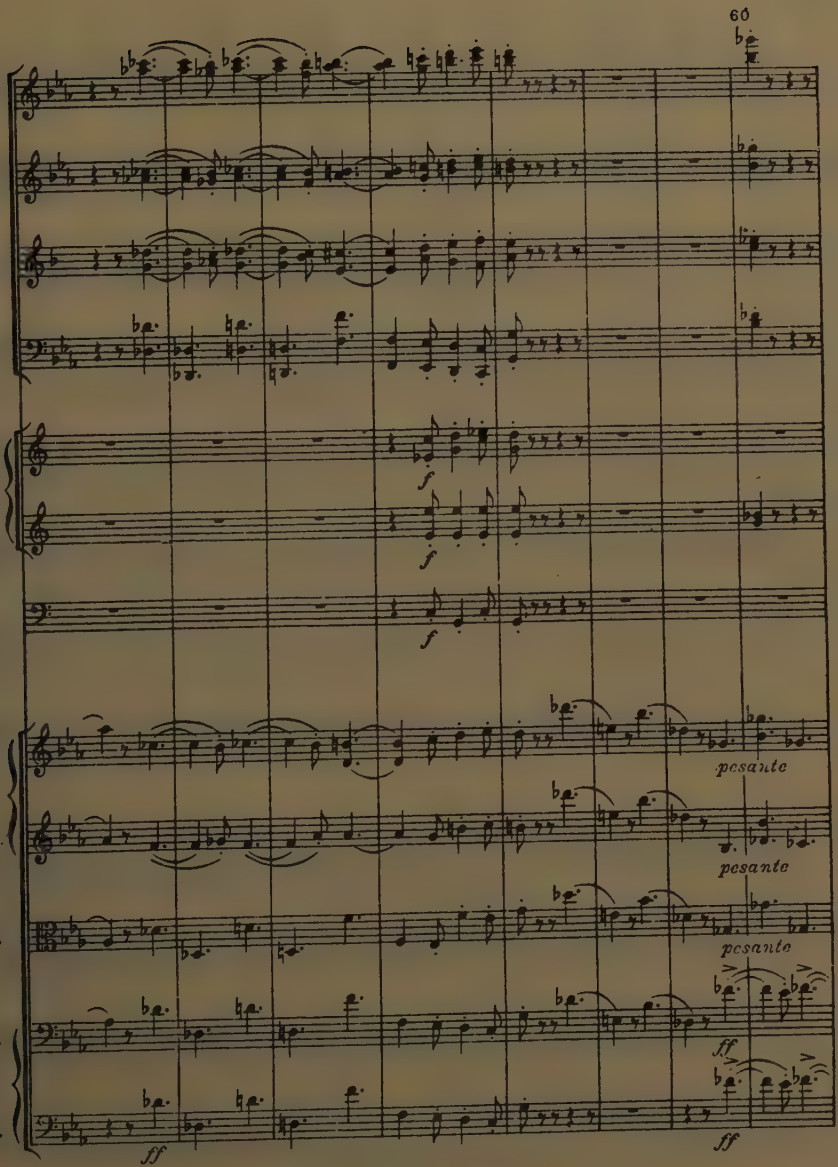
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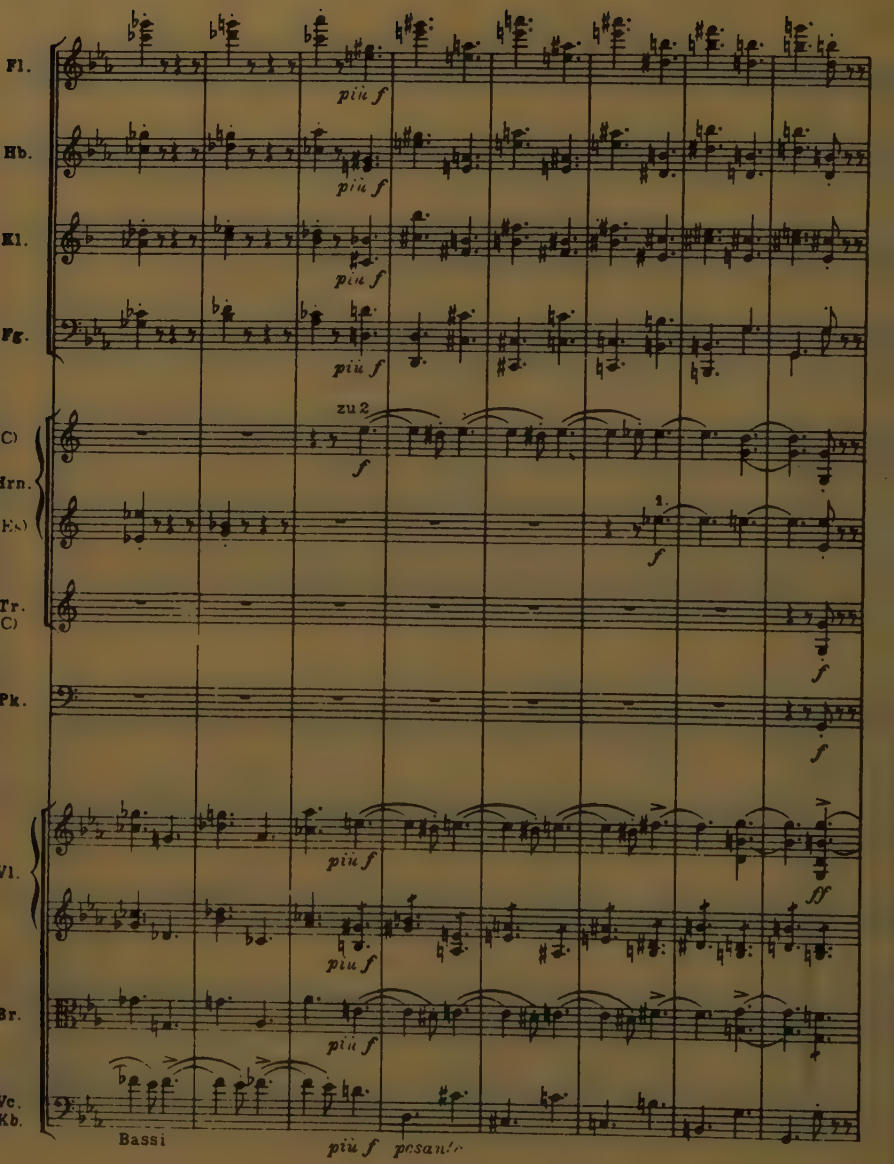
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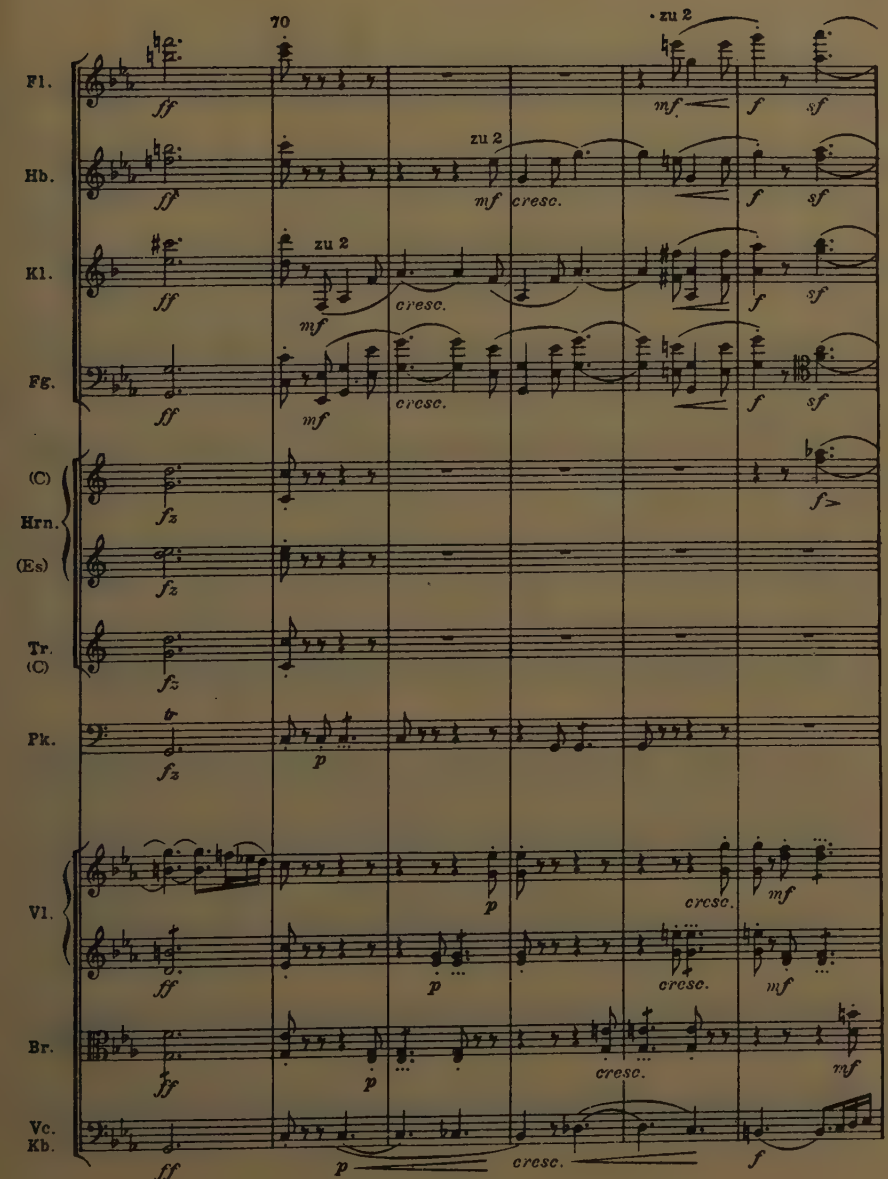
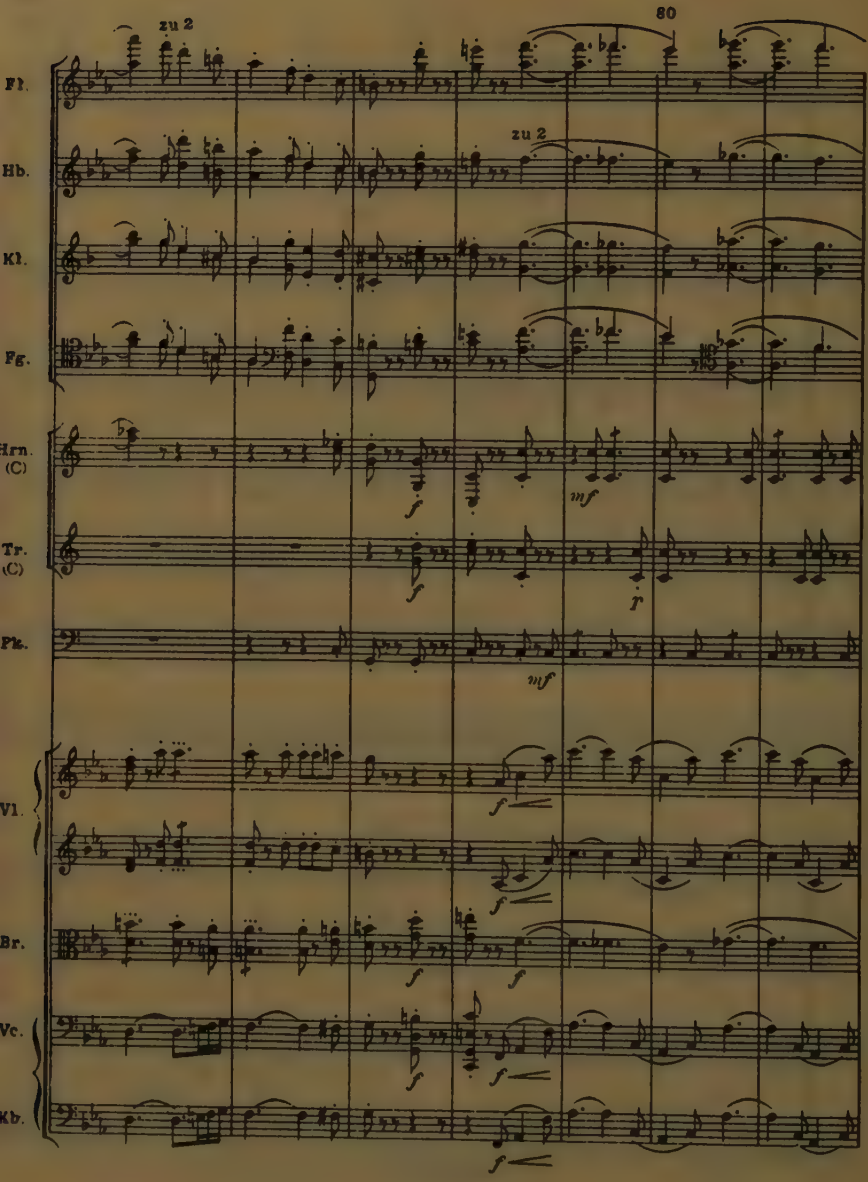
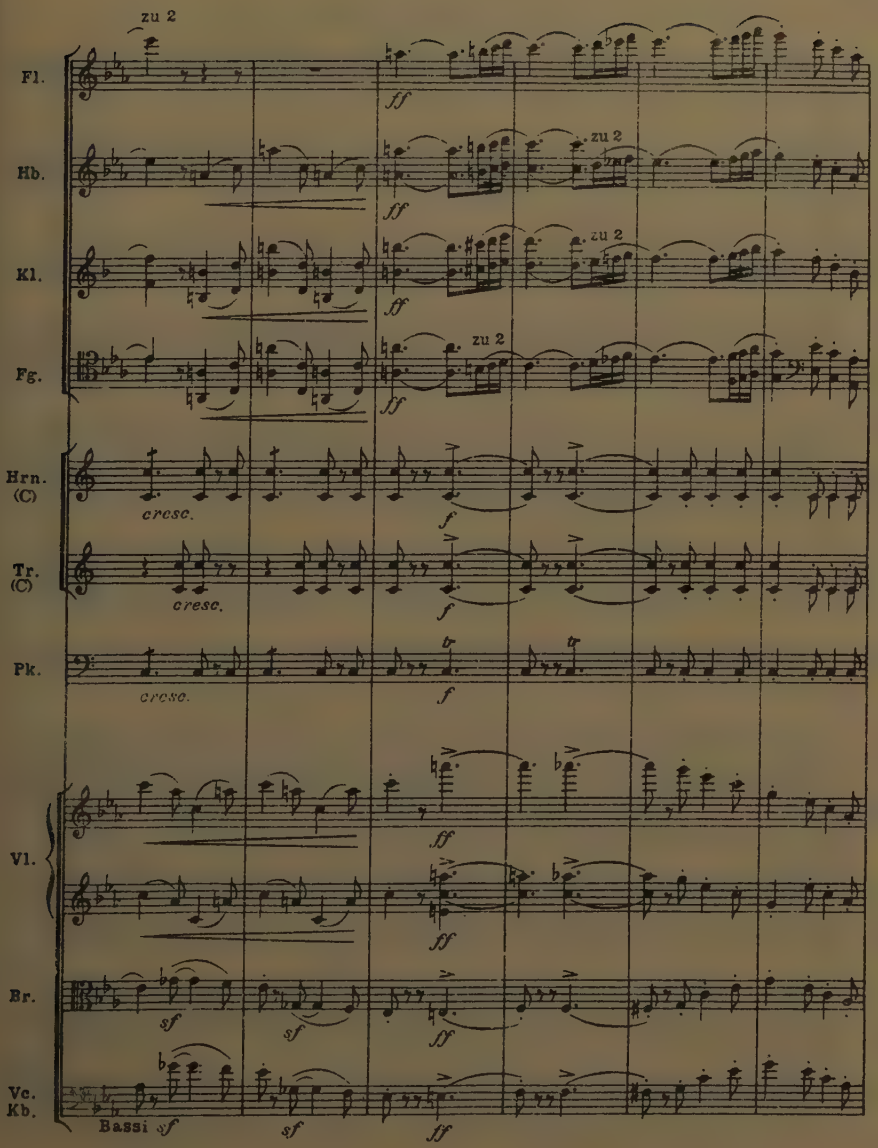
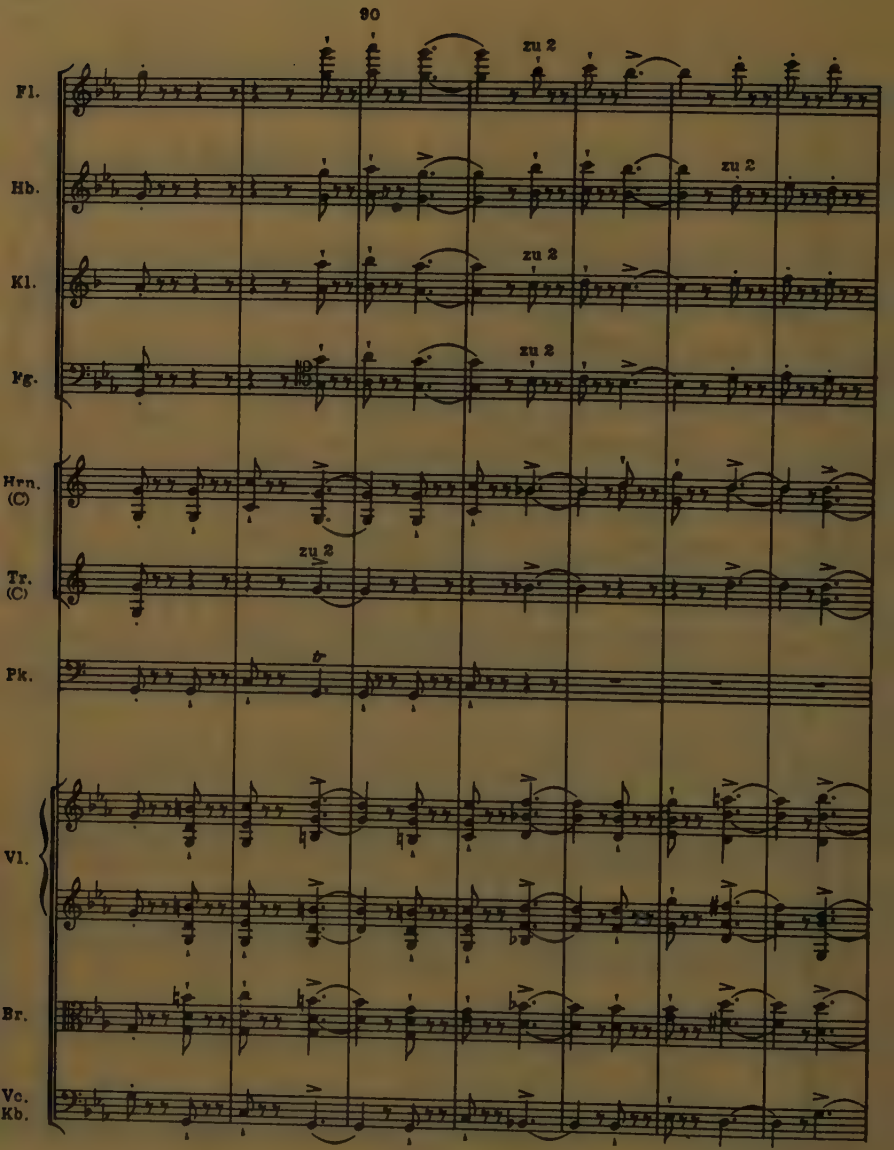
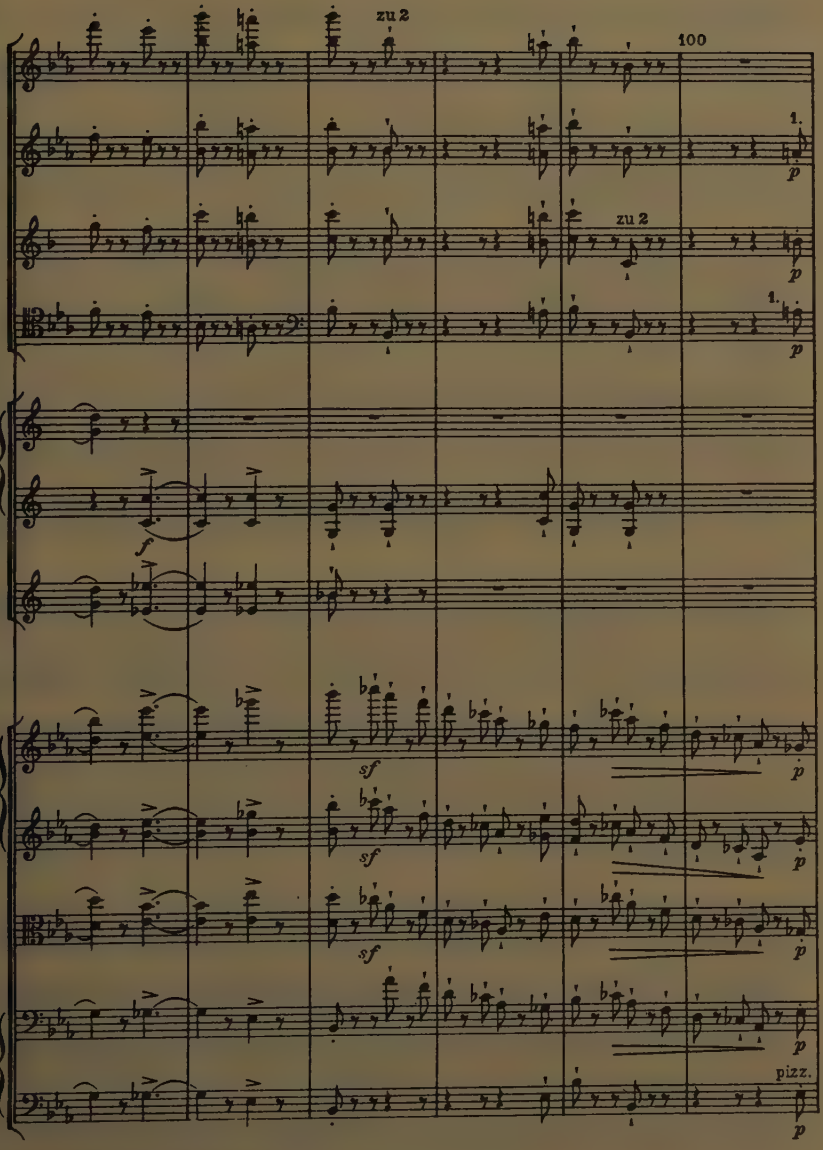
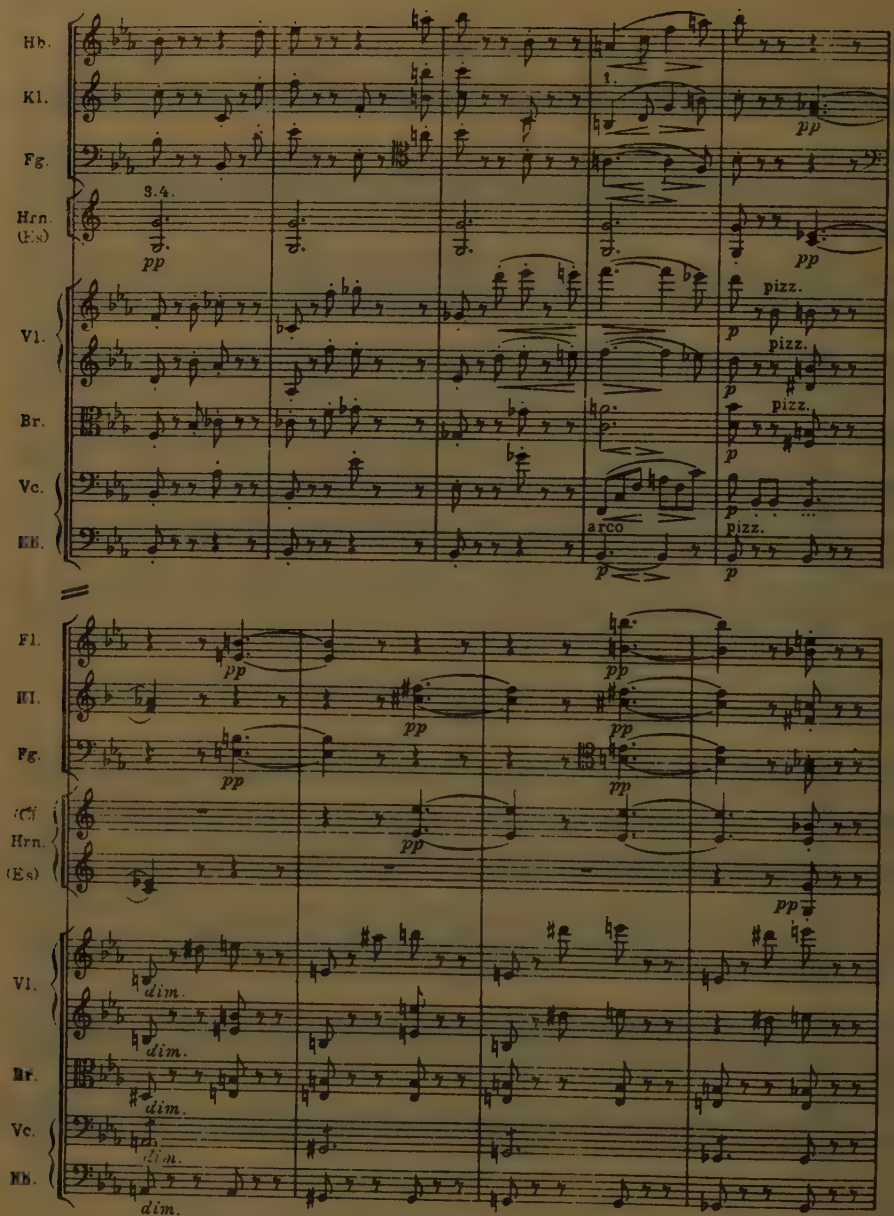

70
zu 2
Fl.
Hb.
Kl.
Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
ff
mf
f
sf
fz
p
cresc.

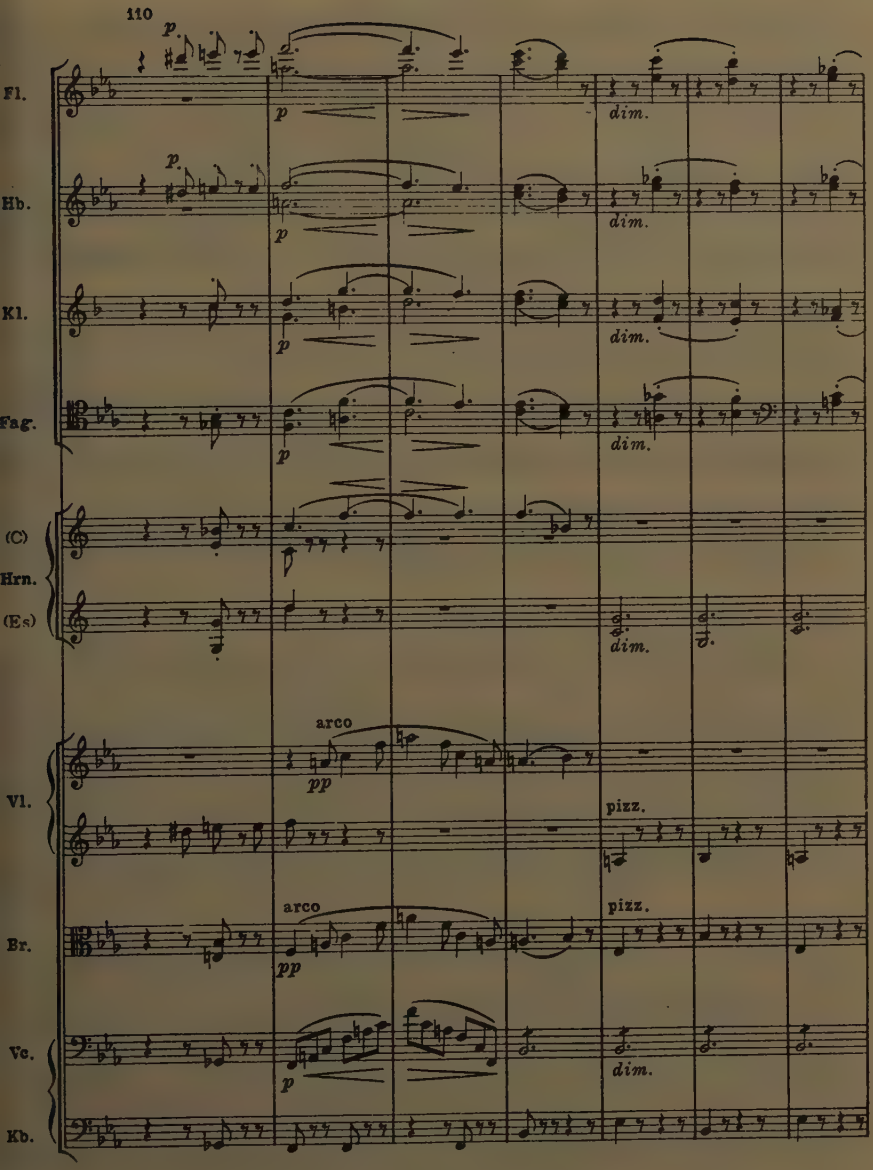

80
zu 2
zu 2
Fl.
Hb.
Kl.
Fg.
Hrn. (C)
Tr. (C)
Pk.
Vl.
Br.
Vc.
Kb.
f
mf
f
f
mf
f
f
f
f
f

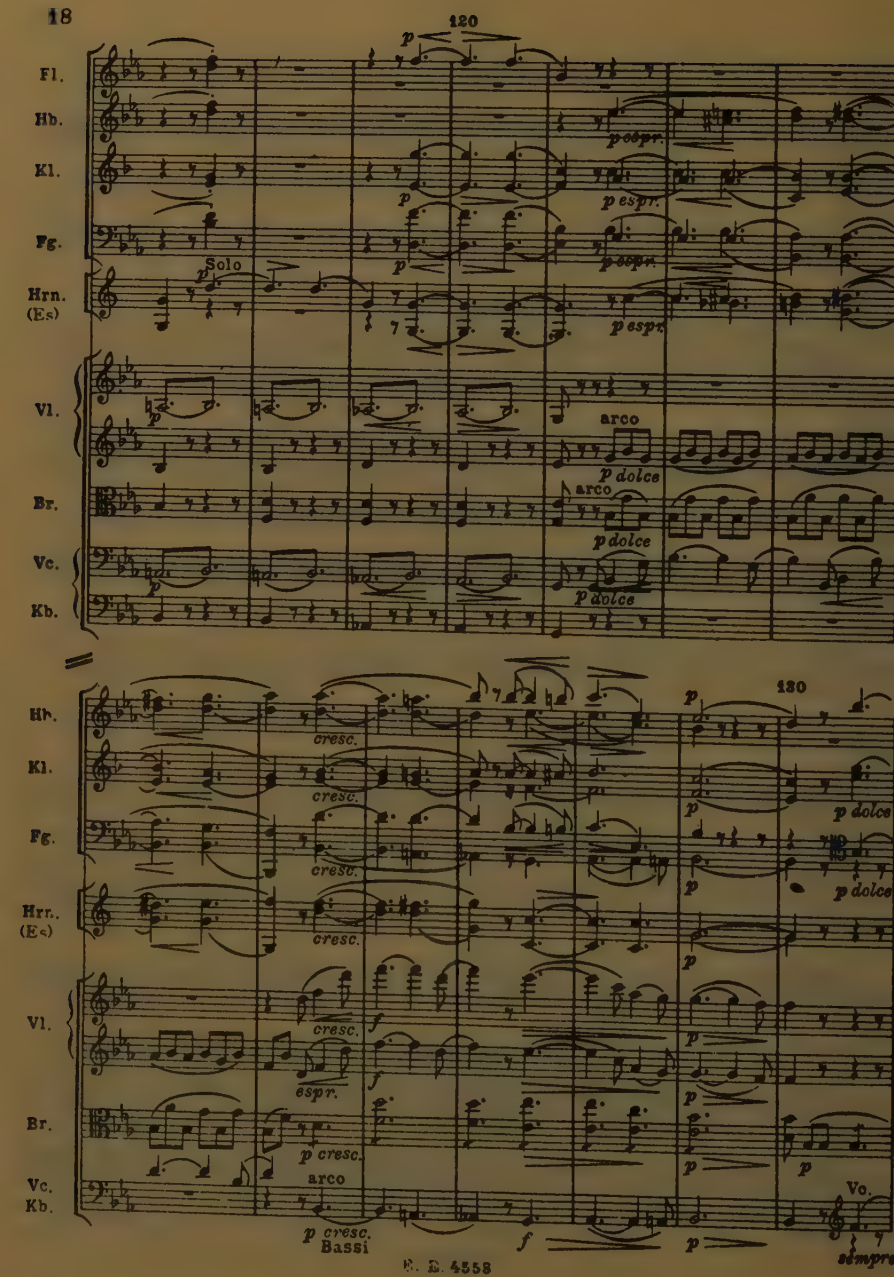

zu 2
Fl.
ff
Hb.
zu 2
ff
Kl.
zu 2
ff
Fg.
zu 2
ff
Hrn. (C)
cresc.
f
Tr. (C)
cresc.
f
Pk.
cresc.
f
Vl.
ff
ff
Br.
sf
sf
ff
Vc. Kb.
Bassi sf
sf
ff

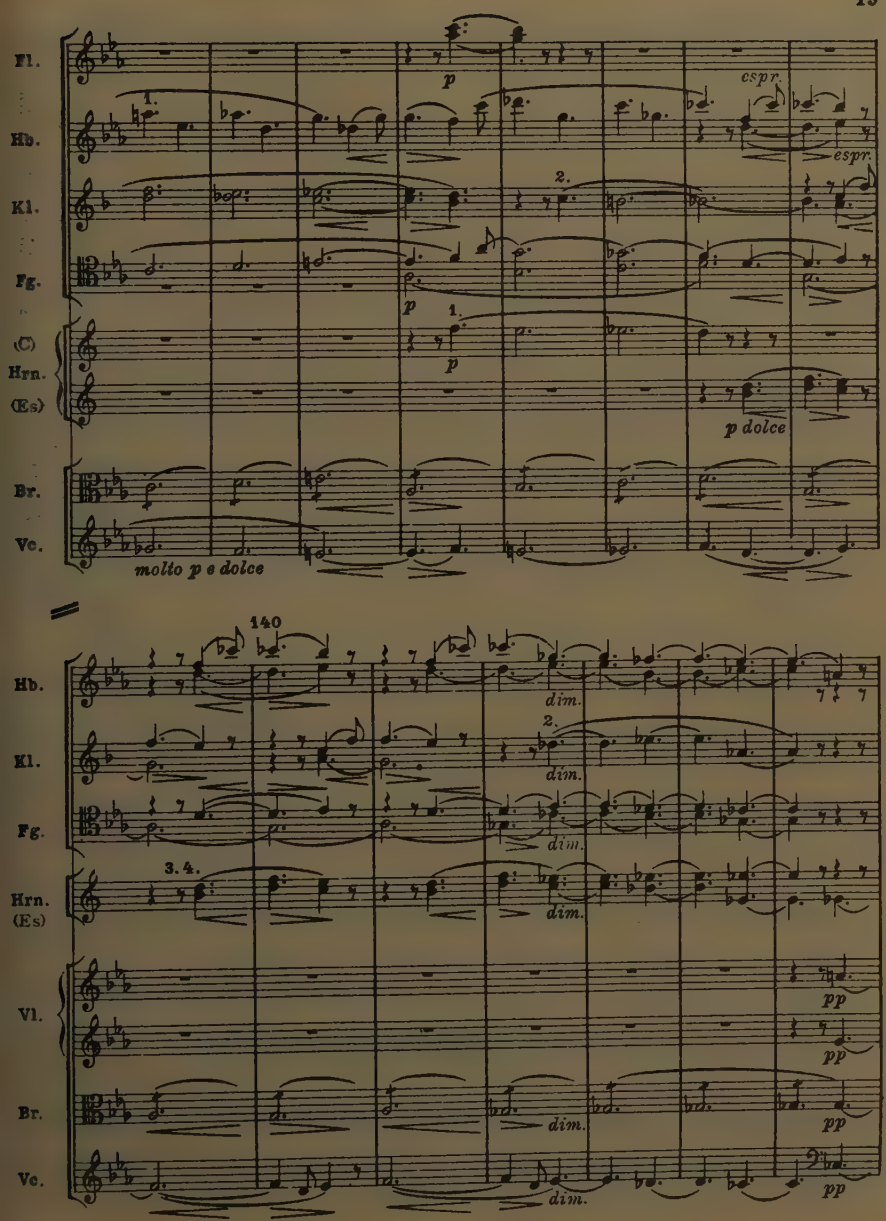

90
Fl.
Hb.
Kl.
Fg.
Hrn. (C)
Tr. (C)
Pk.
Vl.
Br.
Vc. Kb.
zu 2
zu 2
zu 2
zu 2
zu 2
tr

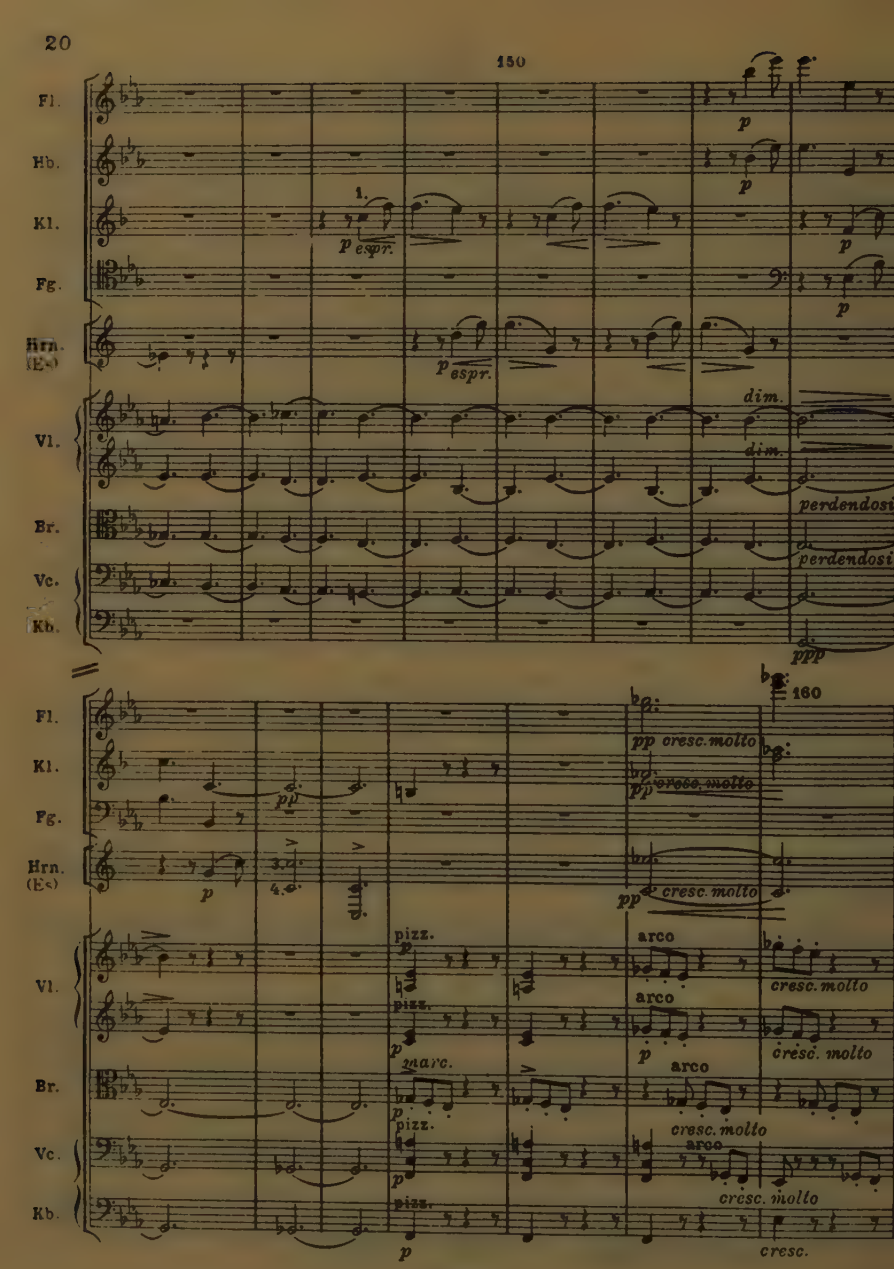

zu 2
100
Fl.
Hb.
1.
p
Kl.
zu 2
p
Fg.
1.
p
(C)
Hrn.
(Es)
f
Tr.
(C)
sf
p
Vl.
sf
p
Br.
sf
p
Vc.
p
pizz.
Kb.
p

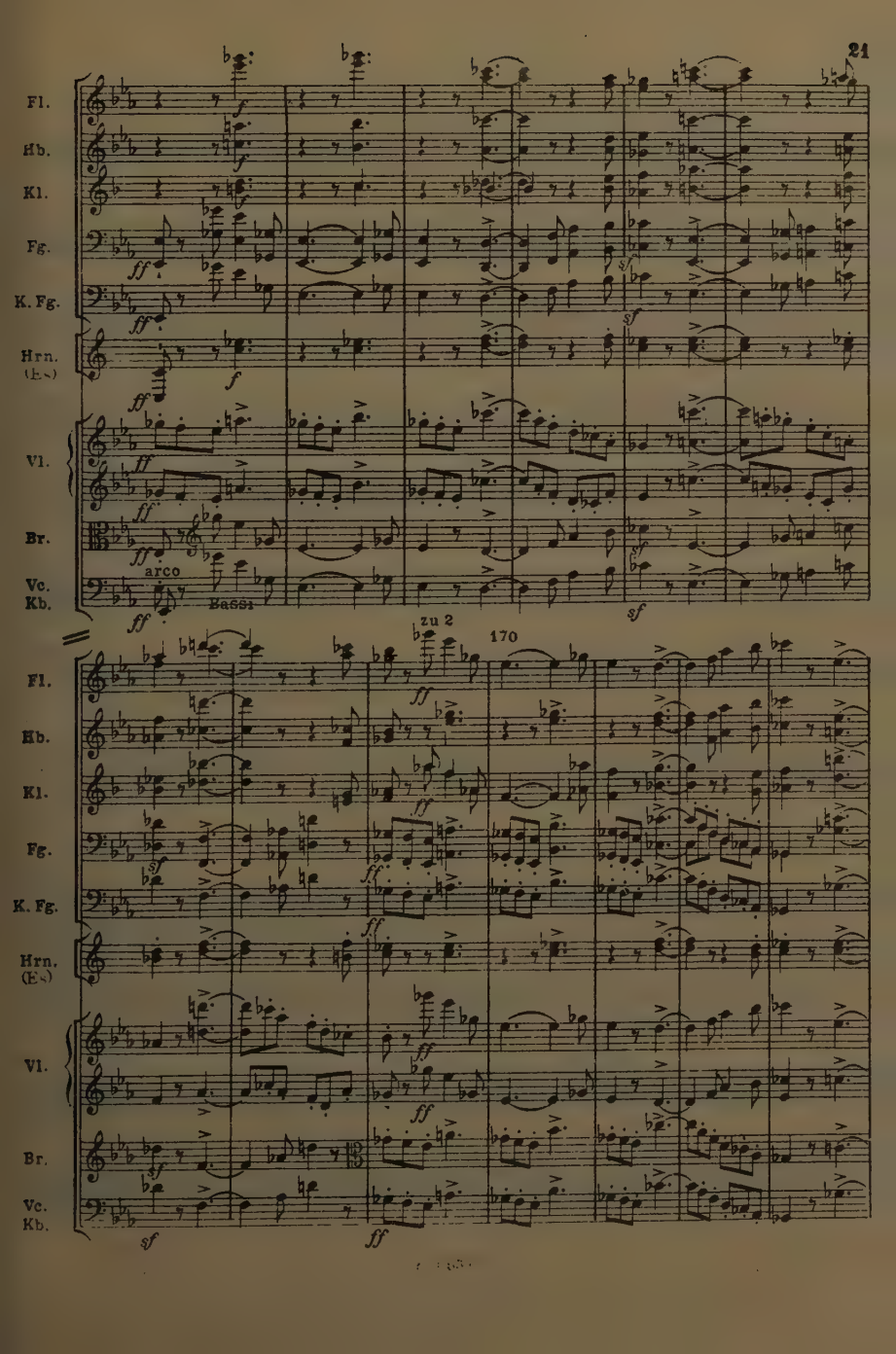

Hb.
Kl.
Fg.
3.4.
Hrn. (Es)
pp
pp
pizz.
Vl.
p
pizz.
p
pizz.
Br.
p
Vc.
arco
pizz.
Kb.
p
p
Fl.
pp
pp
Kl.
pp
pp
Fg.
pp
pp
(C)
Hrn.
(Es)
pp
pp
Vl.
dim.
dim.
Br.
dim.
Vc.
dim.
Kb.
dim.

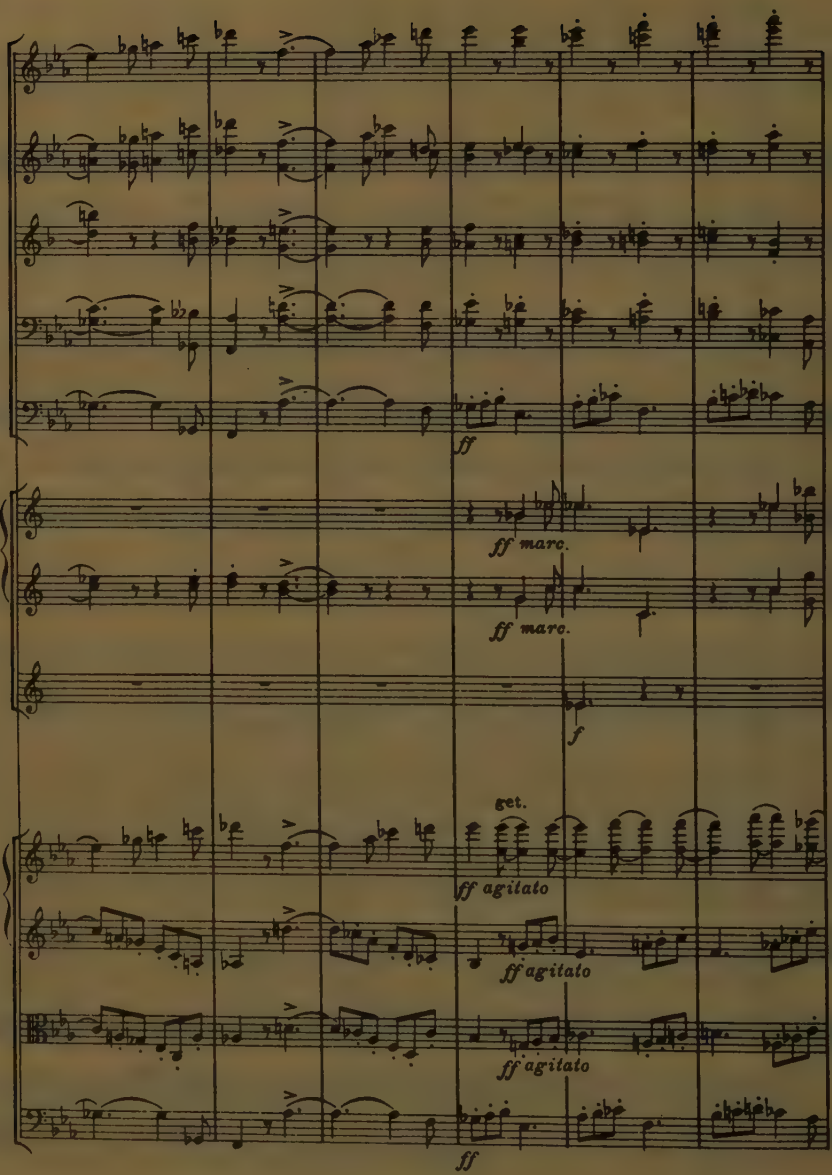

110
Fl.
Hb.
Kl.
Fag.
(C)
Hrn.
(Es)
Vl.
Br.
Vc.
Kb.
p
dim.
arco
pp
pizz.

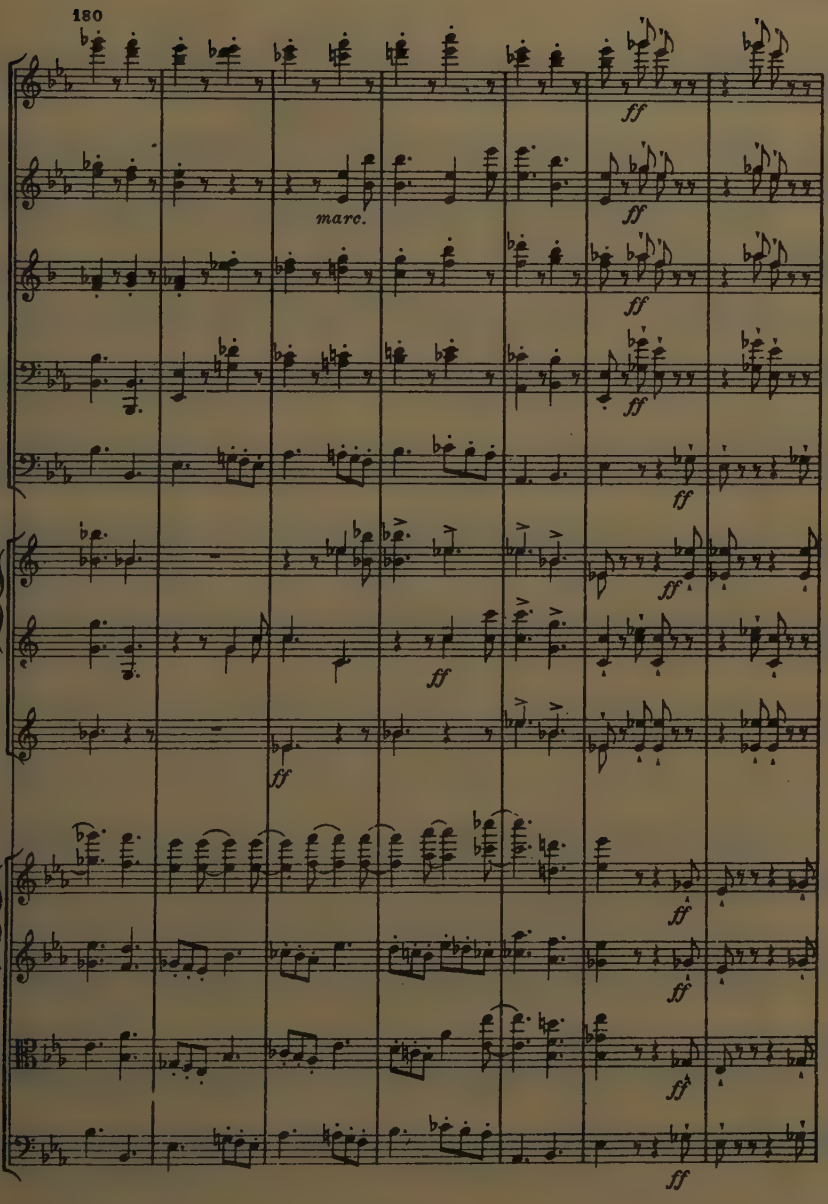

120
Fl.
Hb.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
Solo
arco
espr.
dolce
cresc.
Bassi
Vo.
sempre

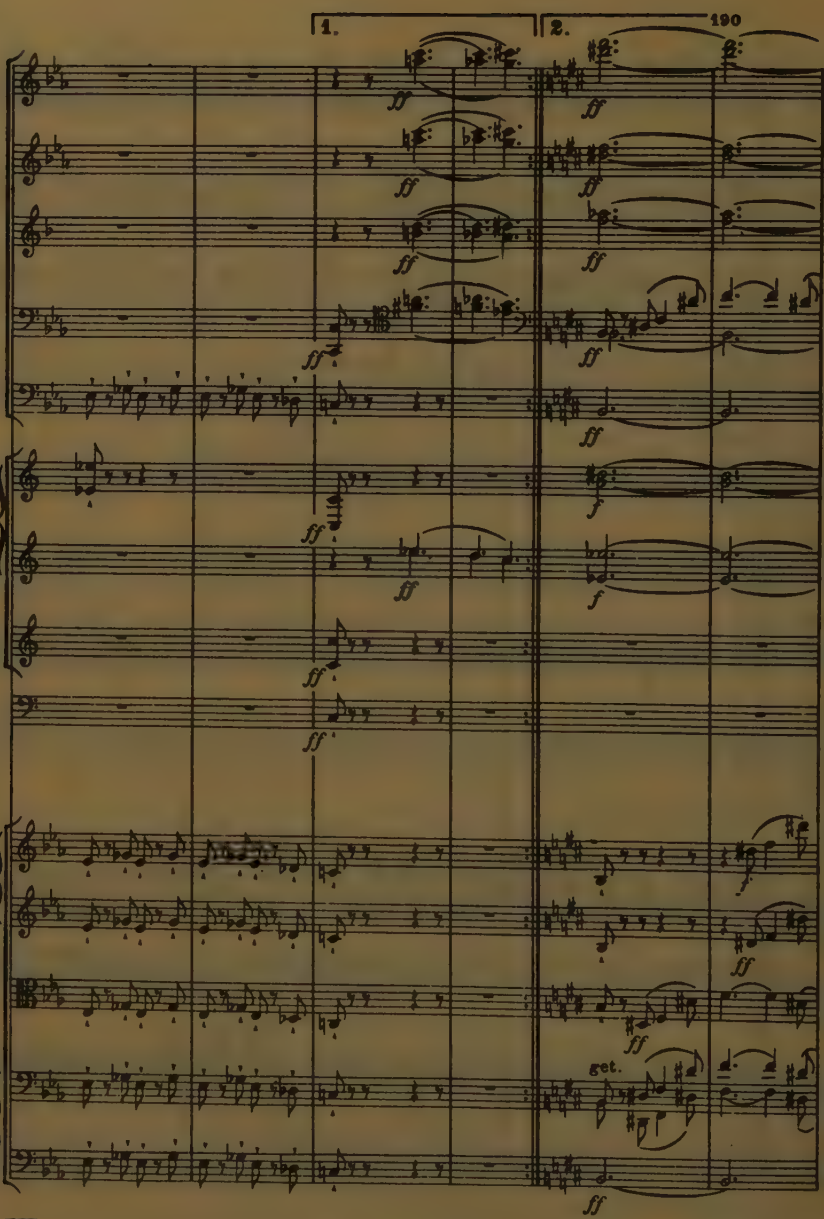

Fl.
Hb.
Kl.
Fg.
(C)
Hrn.
(Es)
Br.
Vc.
p
espr.
1.
2.
p dolce
molto p e dolce
140
dim.
3. 4.
pp

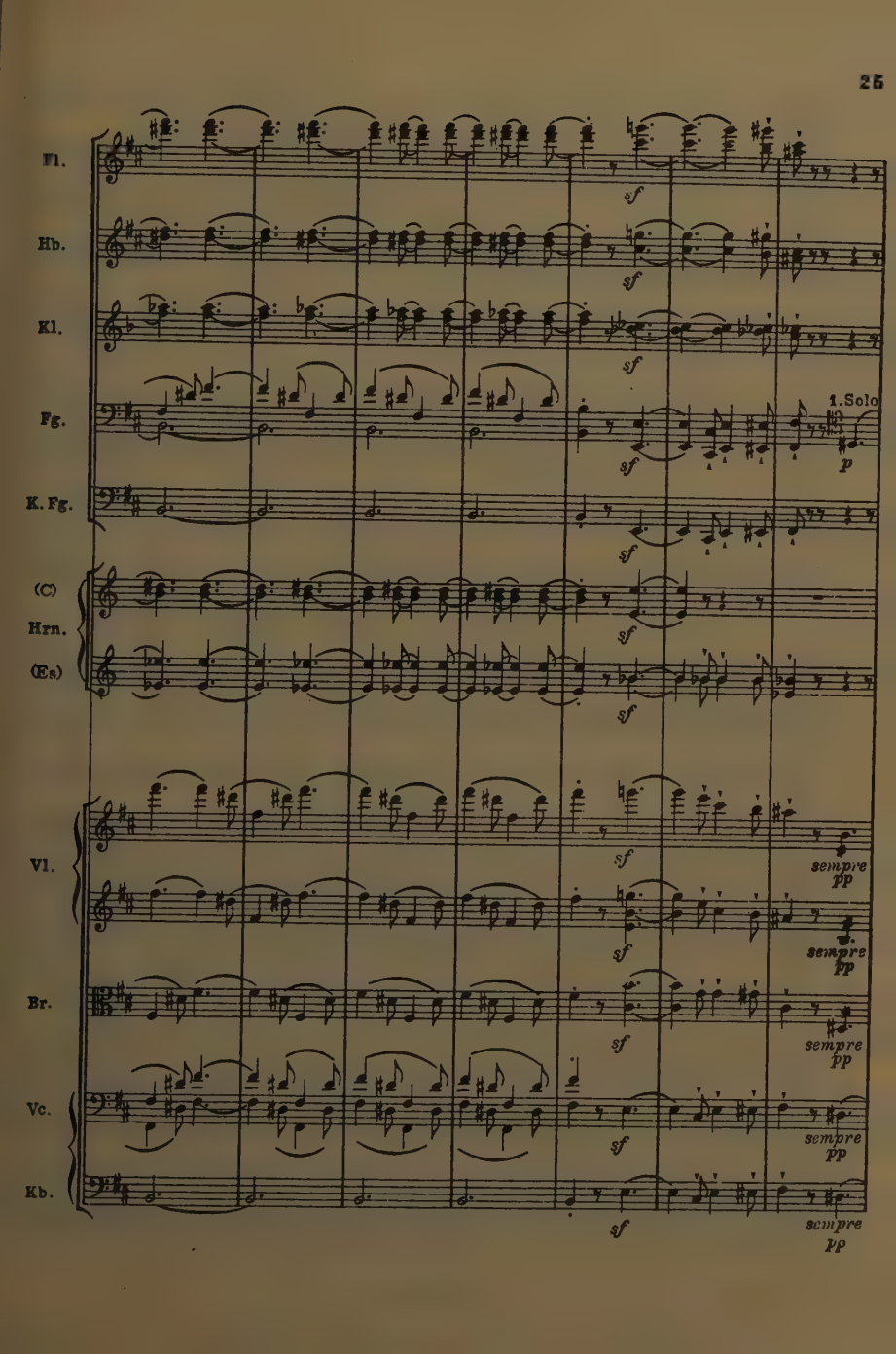

150
Fl.
Hb.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
1.
p espr.
p espr.
p
p
p
dim.
dim.
perdendosi
perdendosi
ppp
160
Fl.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
pp
p
pp cresc. molto
pp cresc. molto
pp cresc. molto
pizz.
arco
cresc. molto
pizz.
arco
cresc. molto
p marc.
arco
pizz.
cresc. molto
arco
pizz.
cresc. molto
p
cresc.


Fl.
Hb.
Kl.
Fg.
K. Fg.
Hrn. (Es)
Vl.
Br.
Vc. Kb.
arco
Bassi
zu 2
170


Fl.
Hb.
Kl.
Fg.
K.Fg.
ff
(C)
Hrn.
ff marc.
(Es)
ff marc.
Tr
(C)
f
get.
Vl.
ff agitato
ff agitato
Br.
ff agitato
Vc.
Kb.
ff


180
Fl.
Hb.
marc.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Vl.
Br.
Vc.
Kb.
ff


1.
2.
190
Fl.
Hb.
Kl.
Fg.
K. Fg.
(C)
Hrn.
(Es)
Tr
(C)
Pk.
Vl.
Br.
Vc.
Kb.
ff
f
get.


Fl.
Hb.
Kl.
Fg.
1.Solo
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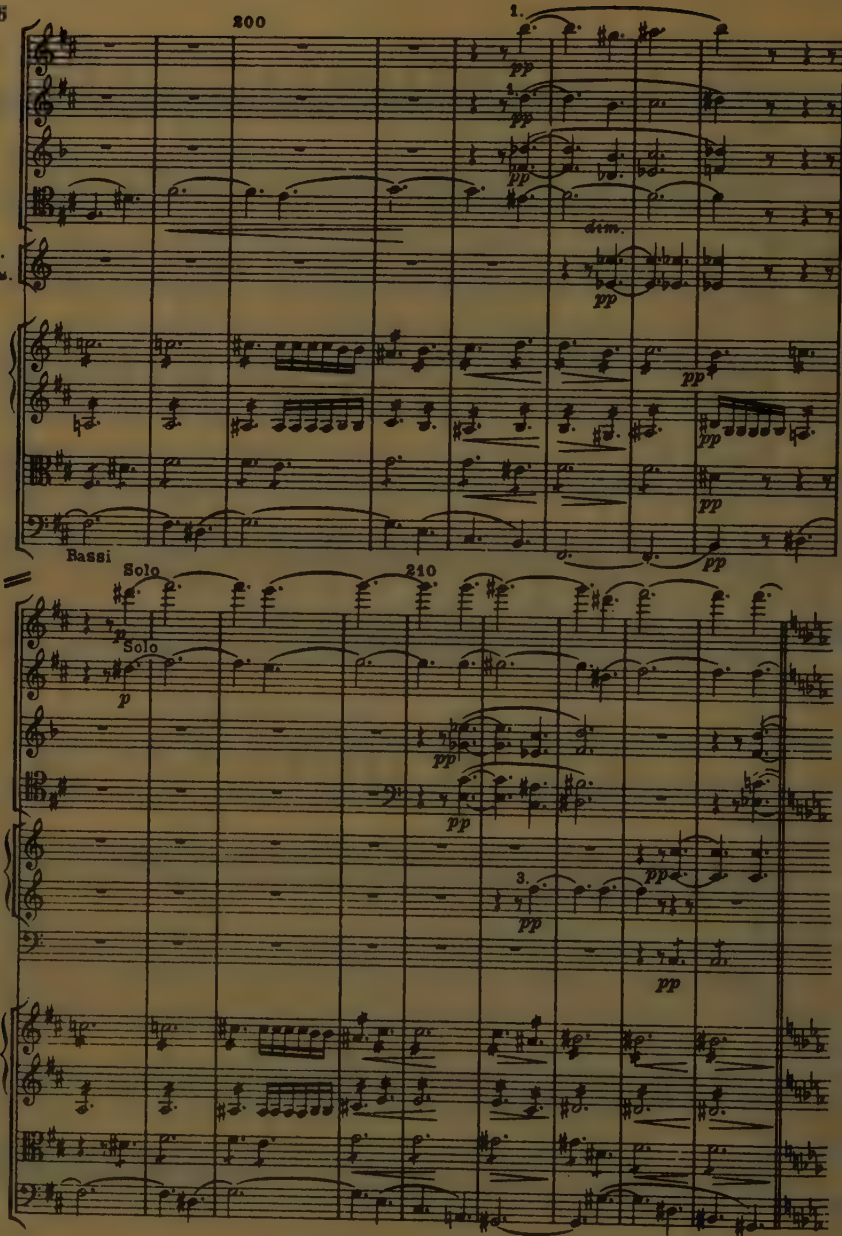
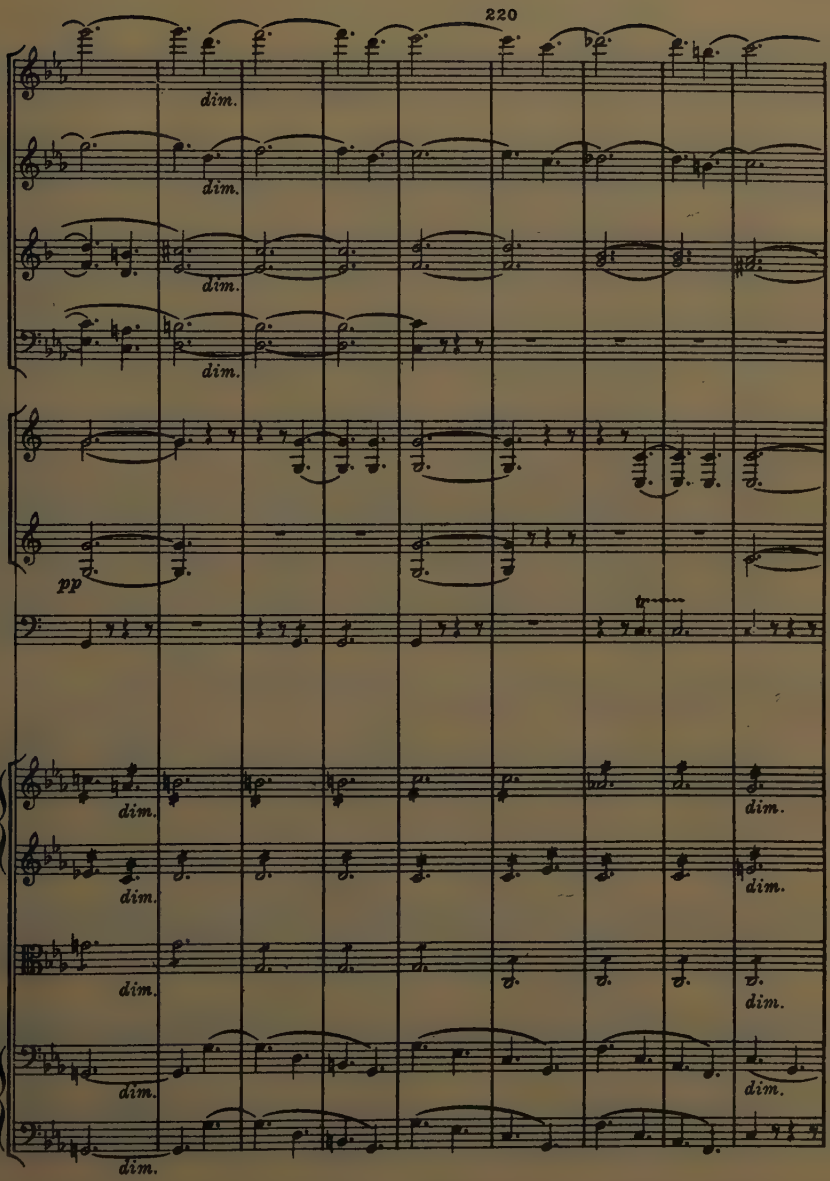
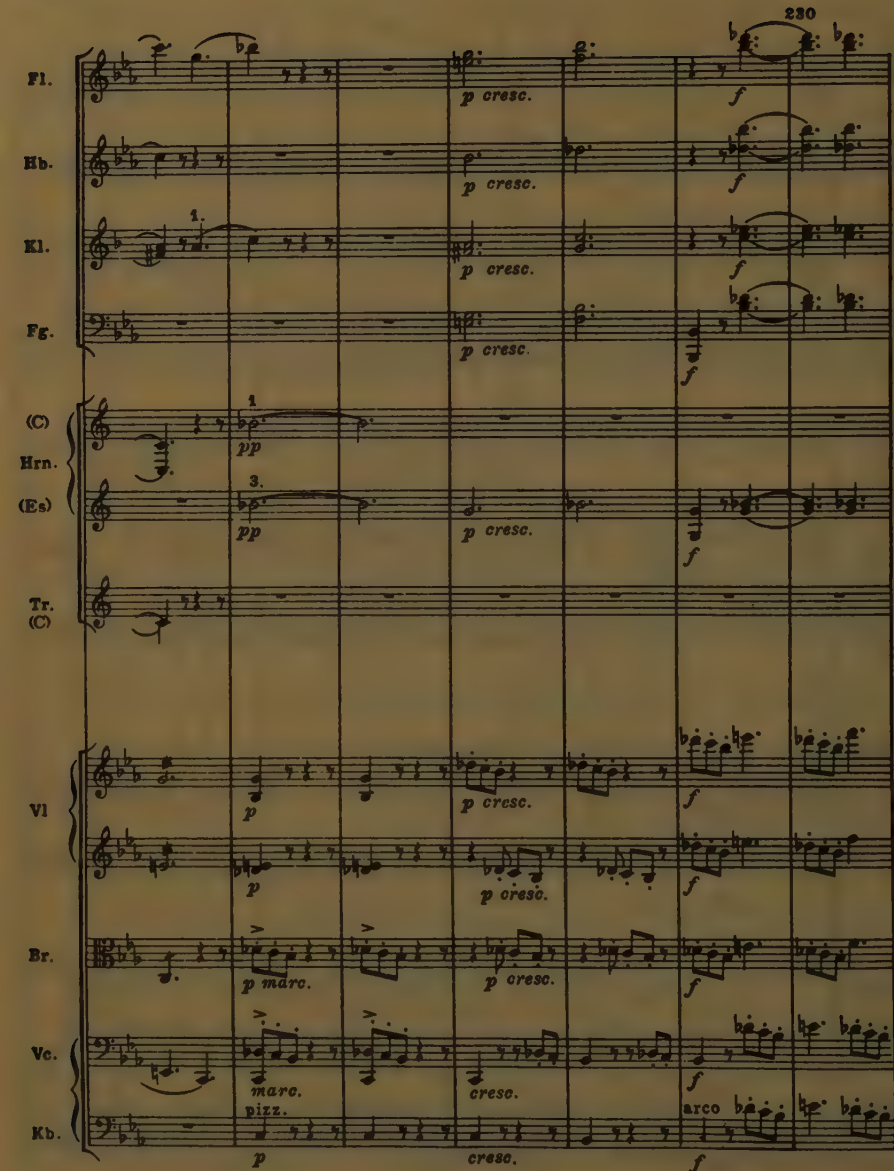
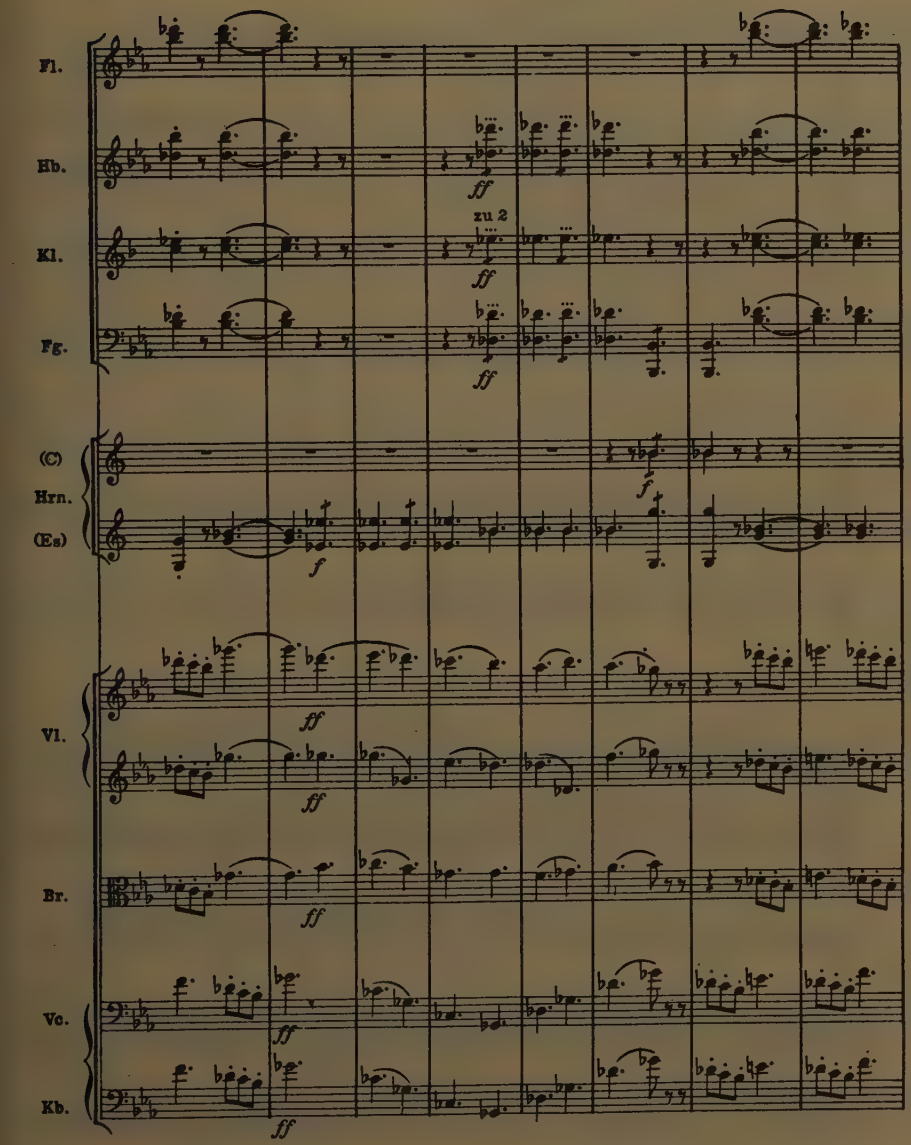
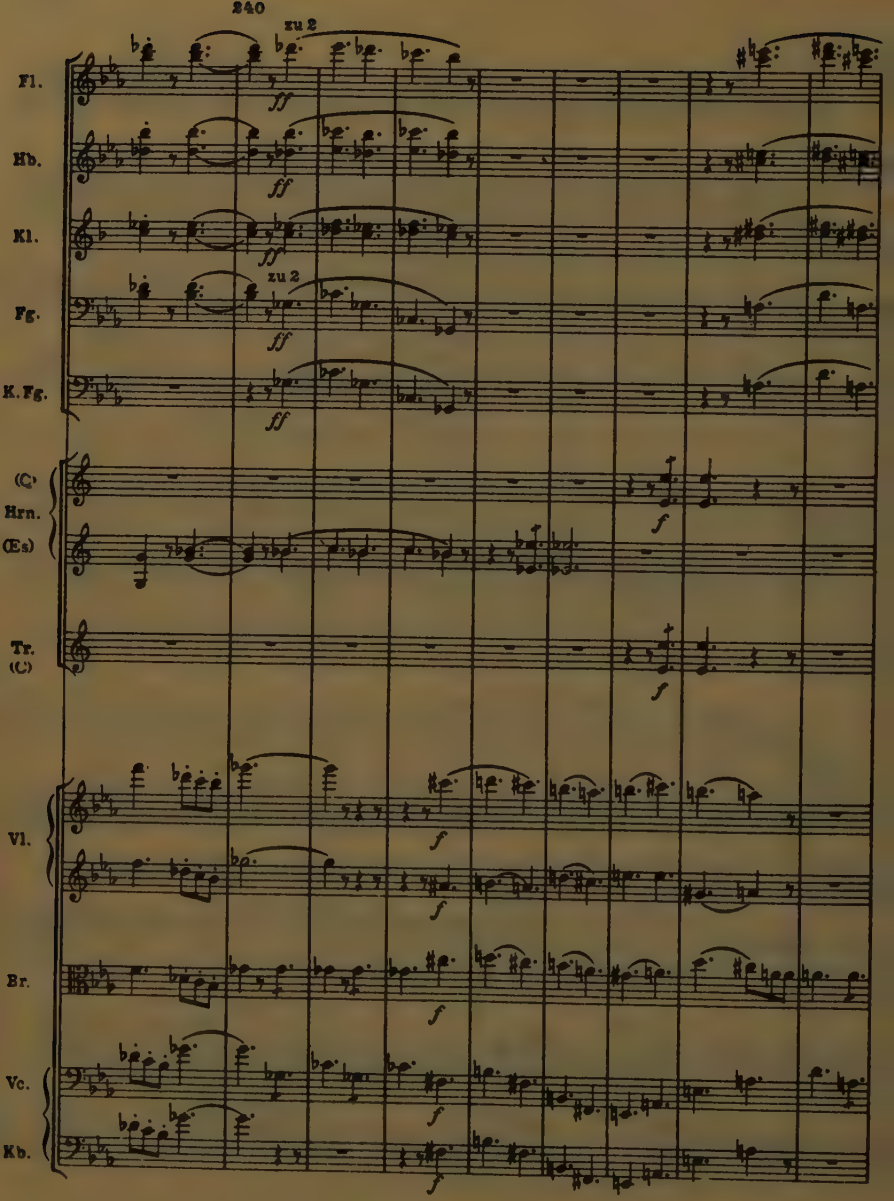
(C)
Hrn.
(Es)
Vl.
Br.
Vc.
Kb.
sf
p
sempre pp


200
1.
Fl.
Hb.
Kl.
Fg.
Hrn. in Es.
Vl.
Br.
Vc. Kb.
dim.
pp
Bassi
Solo
210
(C)
Hrn.
(Es)
Pk.
3.


220
Fl.
dim.
Hb.
dim.
Kl.
dim.
Fg.
dim.
Hrn. (C)
Tr. (C)
pp
Pk.
Vl.
dim.
dim.
dim.
dim.
Br.
dim.
dim.
Vc.
dim.
dim.
Kb.
dim.


230
Fl.
Hb.
Kl.
Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Vl
Br.
Vc.
Kb.
p cresc.
f
pp
p
p marc.
marc.
pizz.
arco
cresc.


Fl.
Hb.
Kl.
zu 2
Fg.
(C)
Hrn.
(Es)
Vl.
Br.
Vc.
Kb.
ff
f


240
zu 2
Fl.
Hb.
Kl.
zu 2
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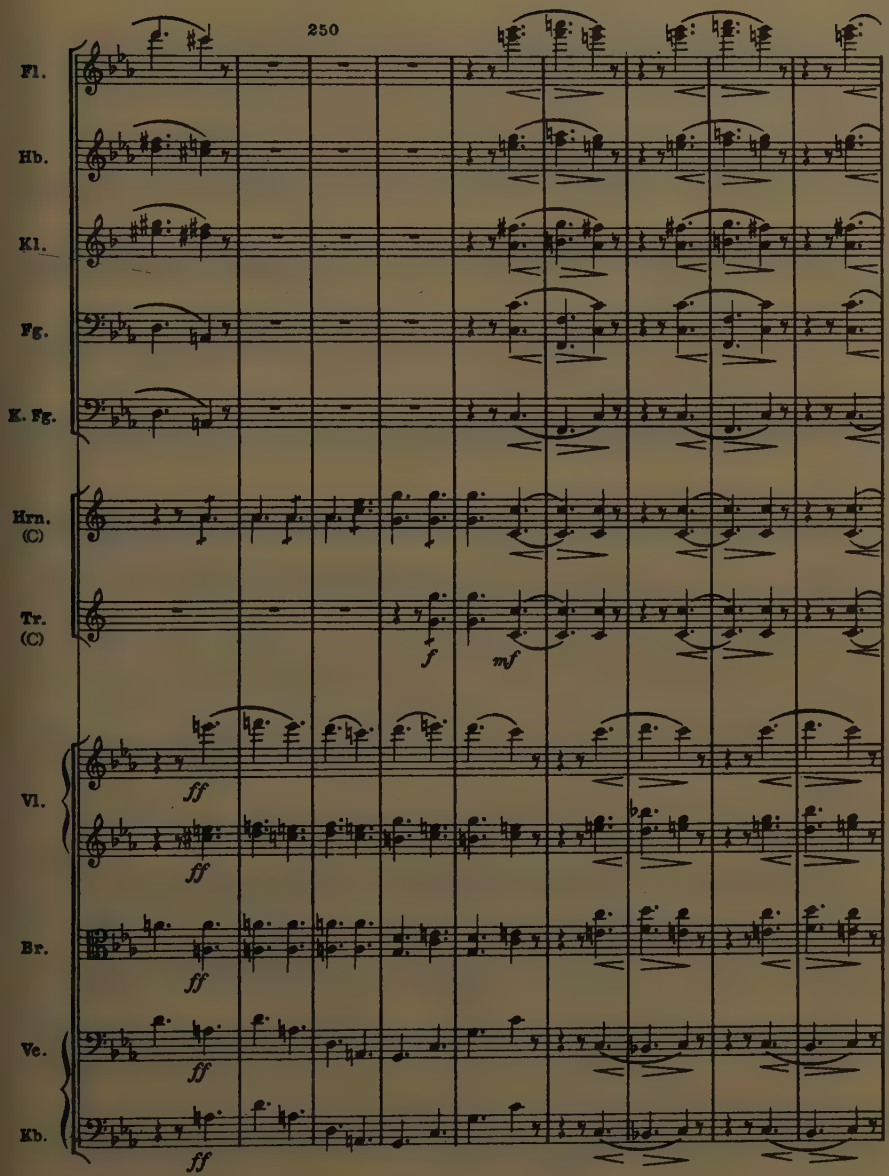
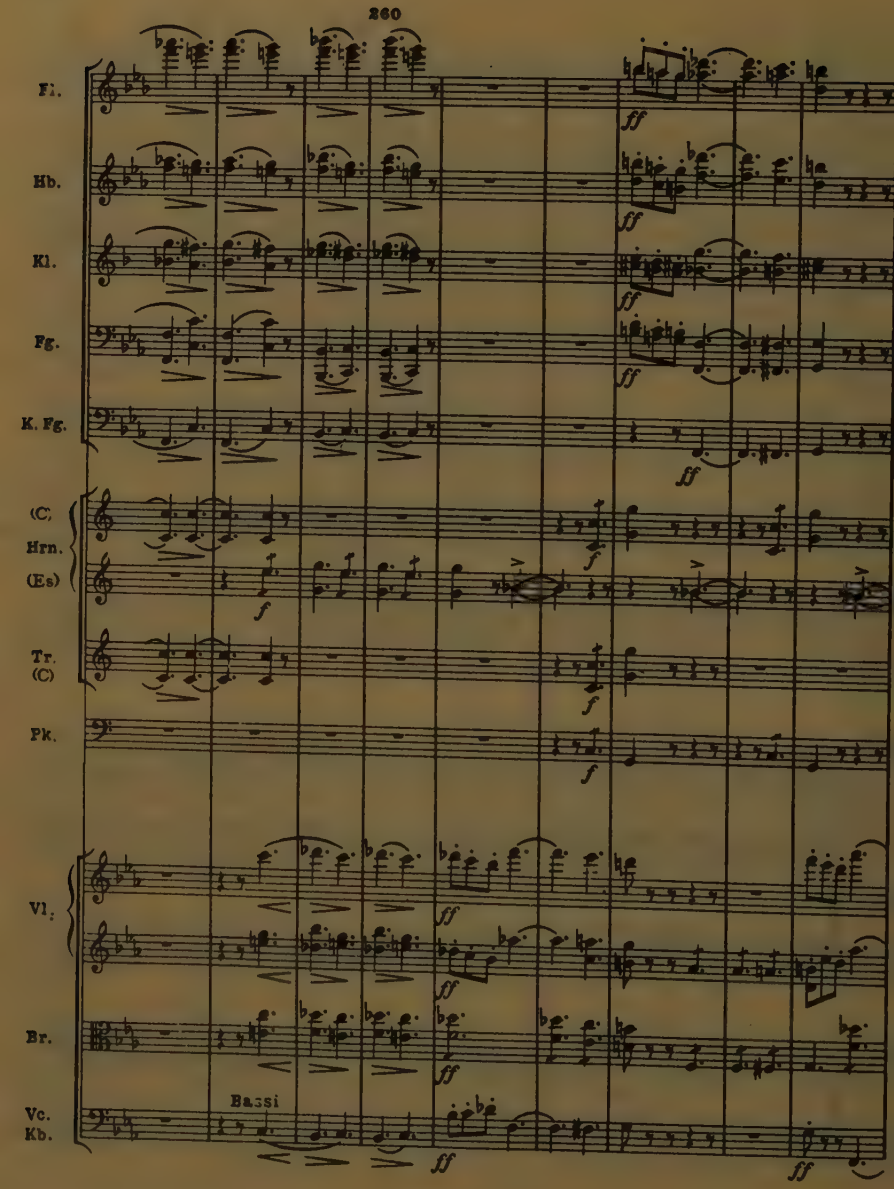
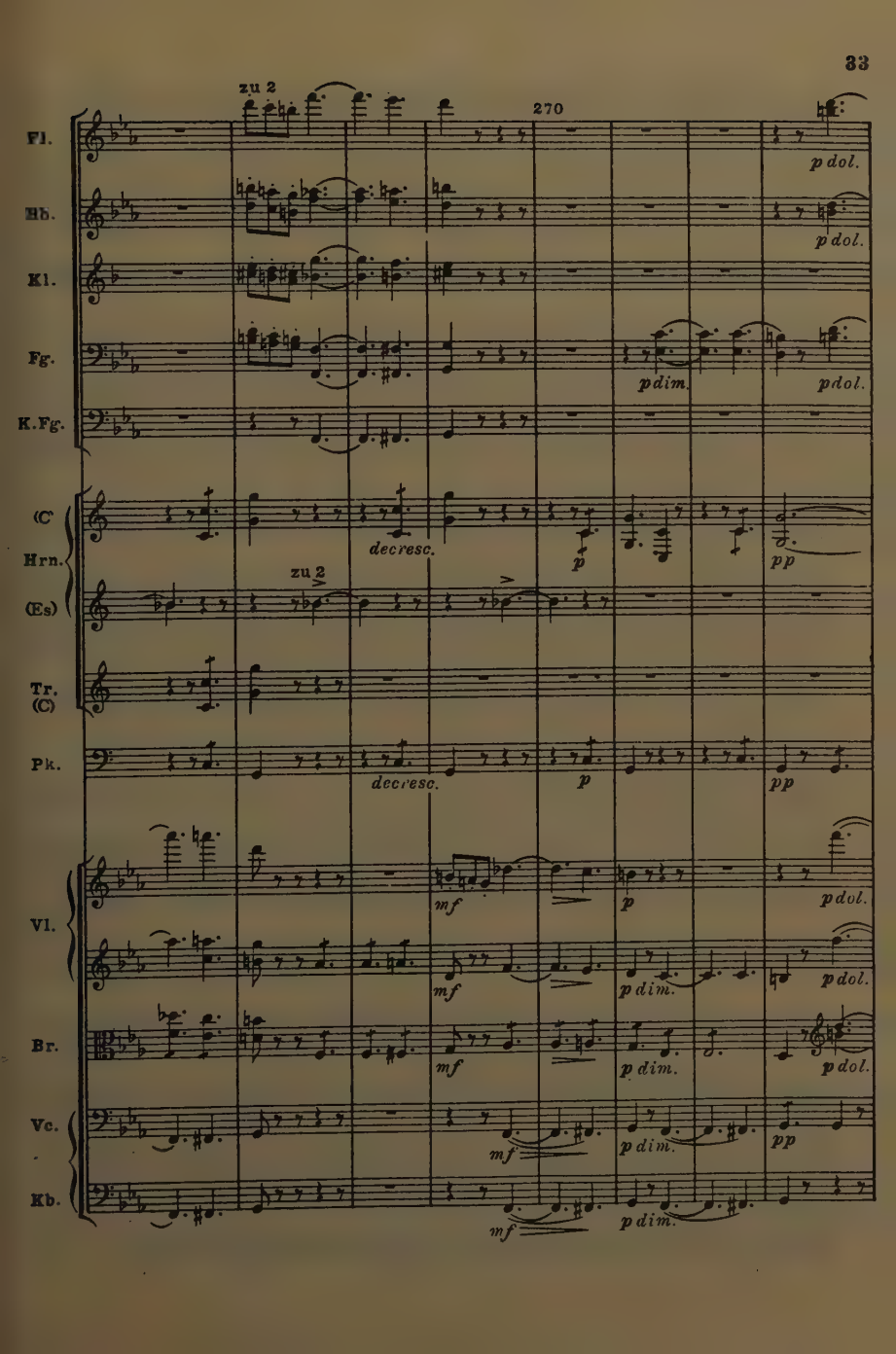
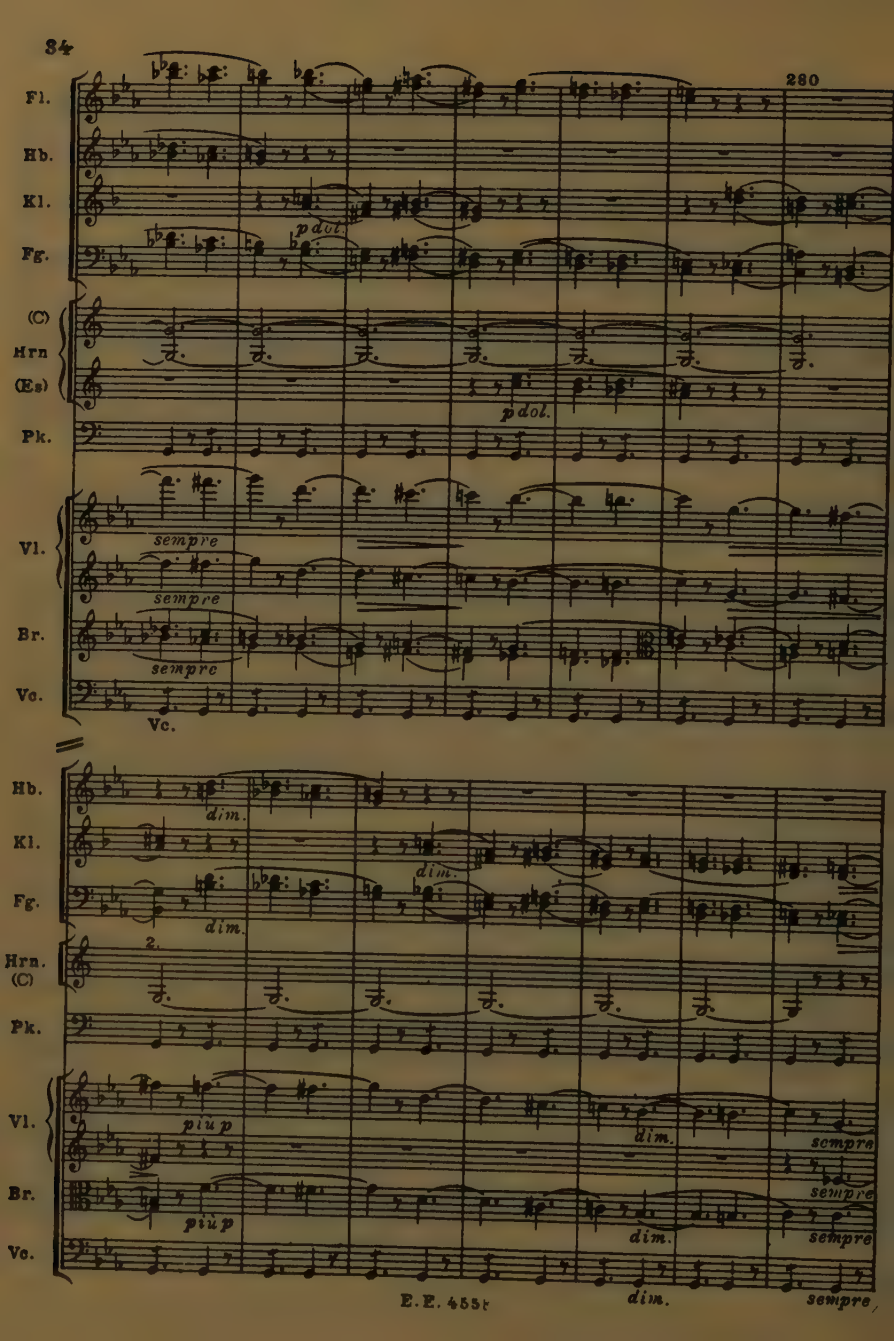
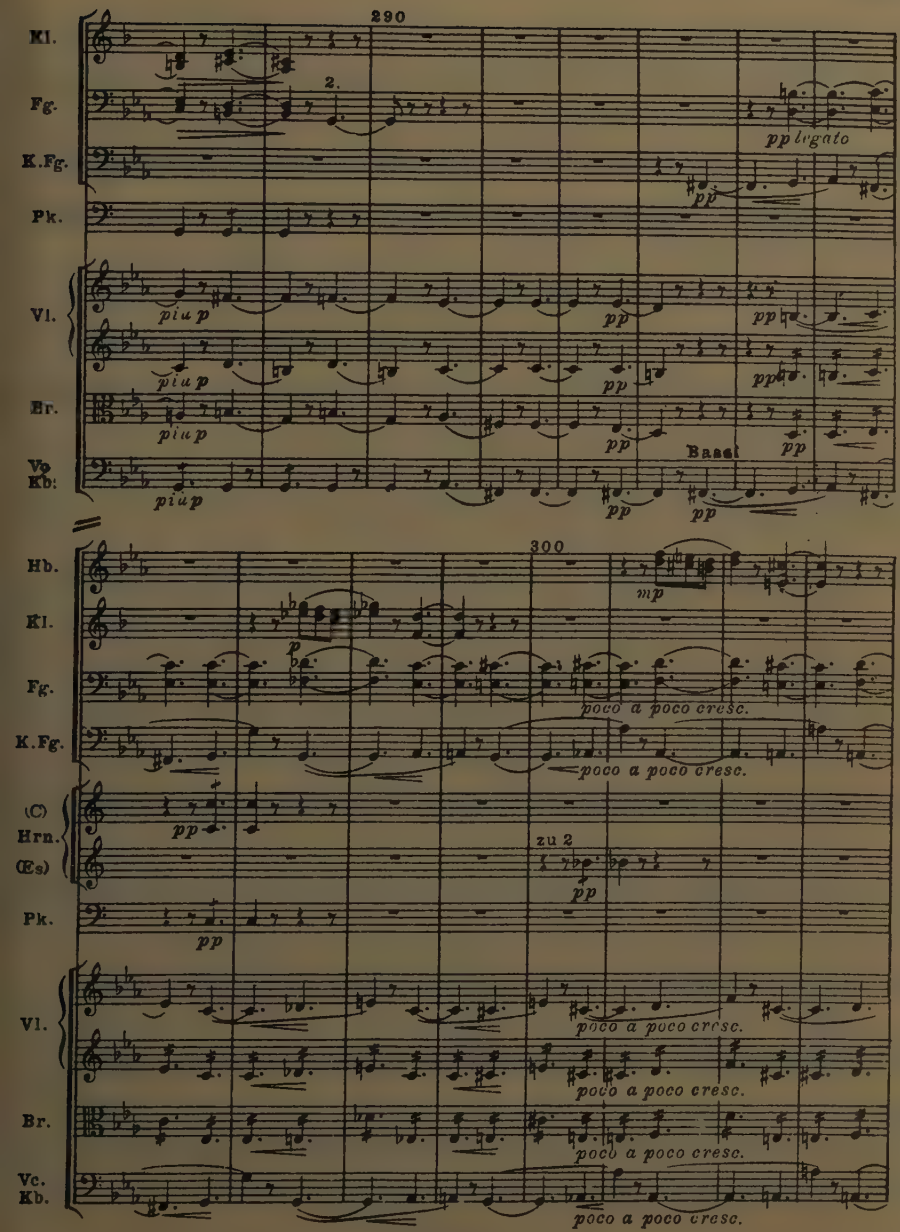
K.Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Vl.
Br.
Vc.
Kb.

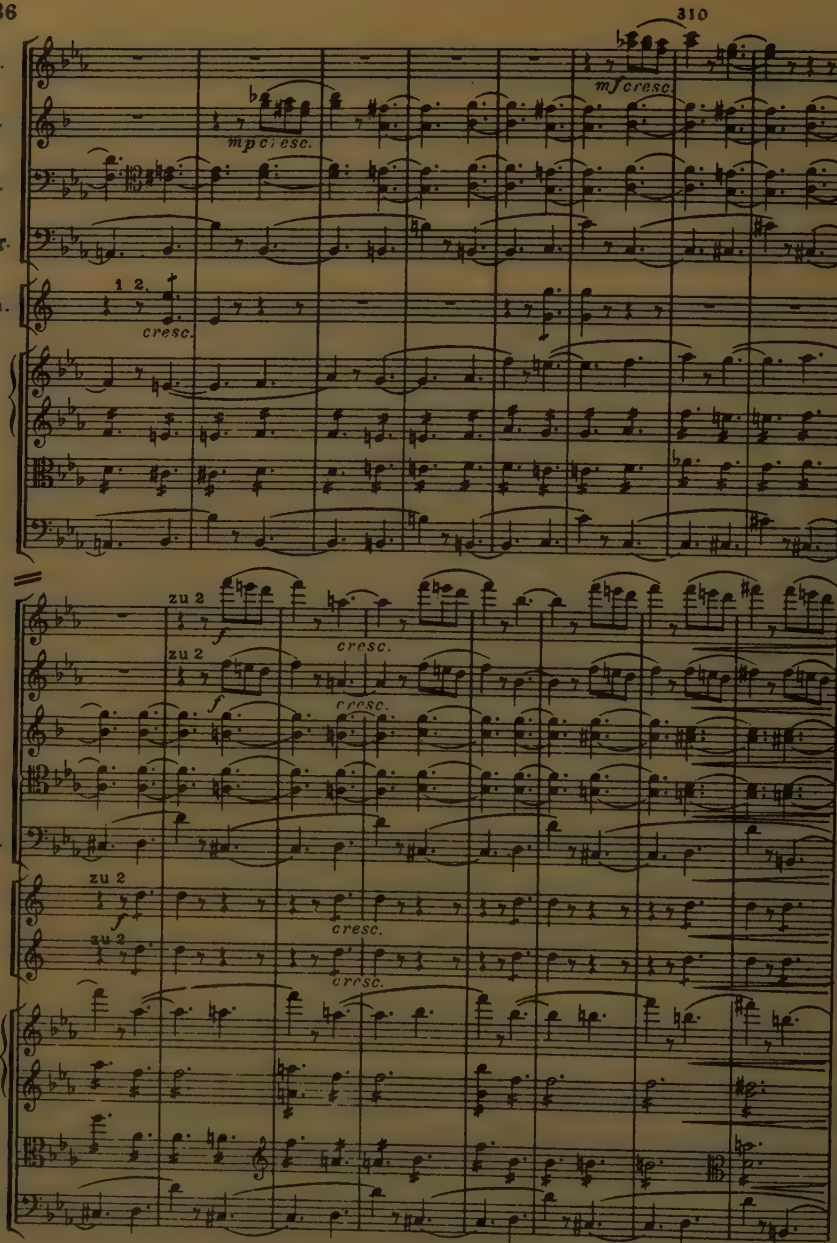

250
Fl.
Hb.
Kl.
Fg.
K. Fg.
Hrn. (C)
Tr. (C)
Vl.
Br.
Ve.
Kb.
f
mf
ff

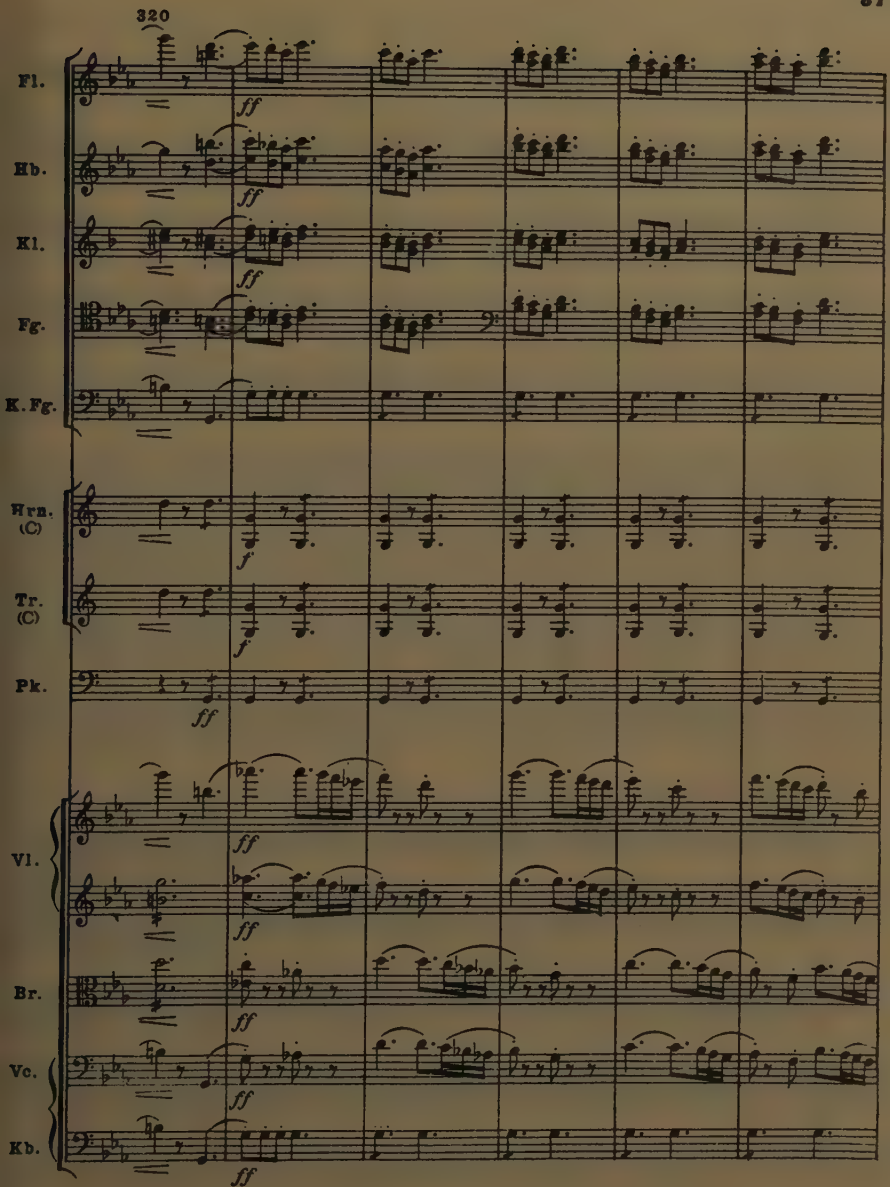

260
Fl.
Hb.
Kl.
Fg.
K. Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
Bassi
ff
f

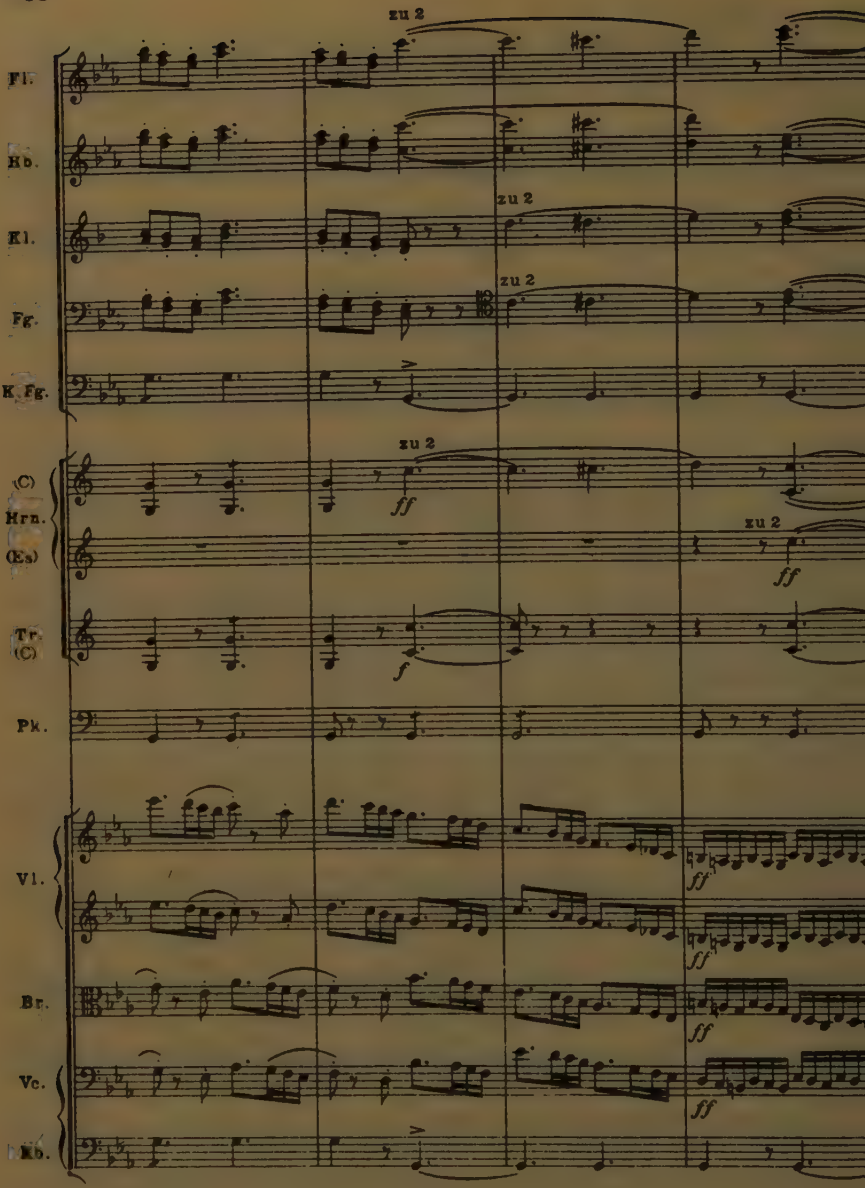

zu 2
270
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
p dol.
p dim.
decresc.
zu 2
mf
p
pp

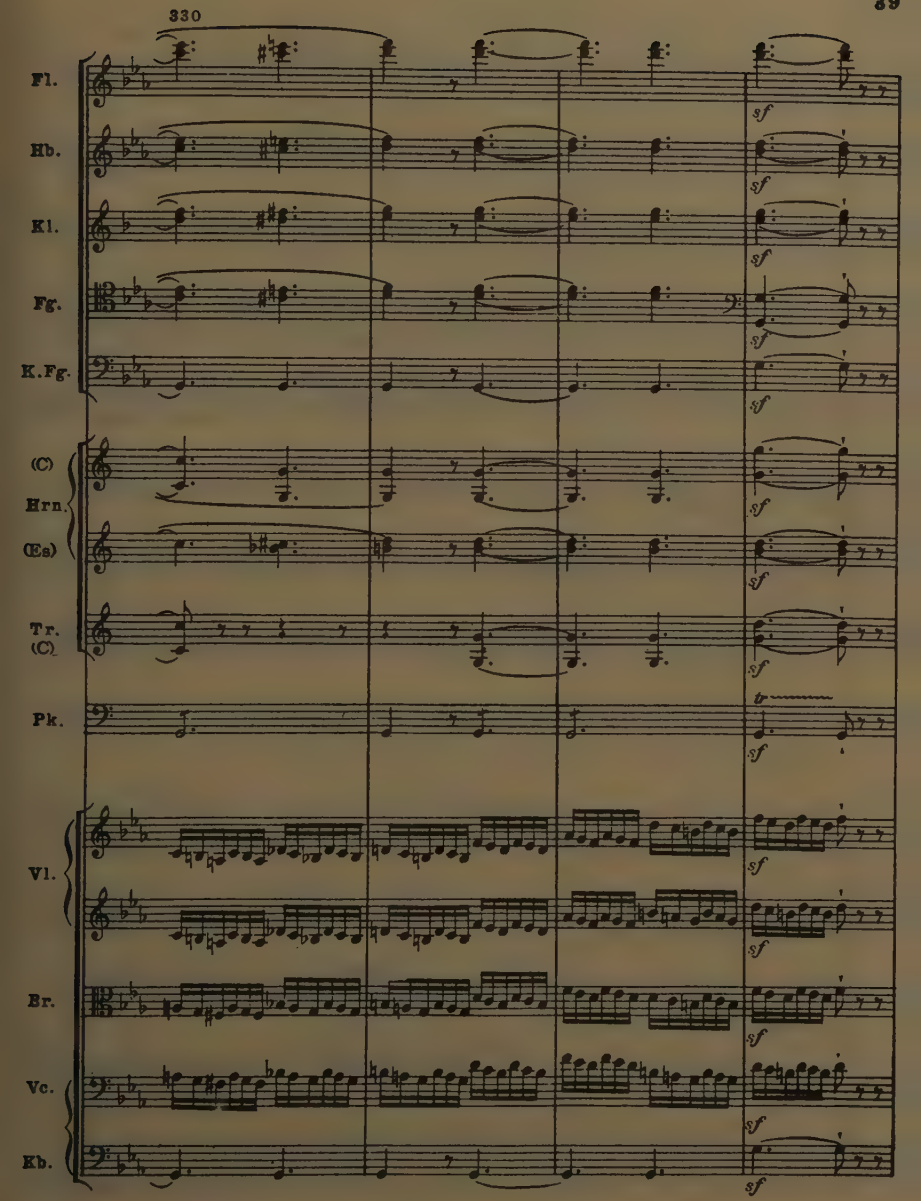

280
Fl.
Hb.
Kl.
Fg.
pdol.
(C)
Hrn
(Es)
pdol.
Pk.
Vl.
sempre
sempre
Br.
sempre
Vc.
Vc.
Hb.
dim.
Kl.
dim.
Fg.
dim.
2.
Hrn.
(C)
Pk.
Vl.
piup
dim.
sempre
Br.
sempre
piup
dim.
sempre
Vc.
dim.
sempre

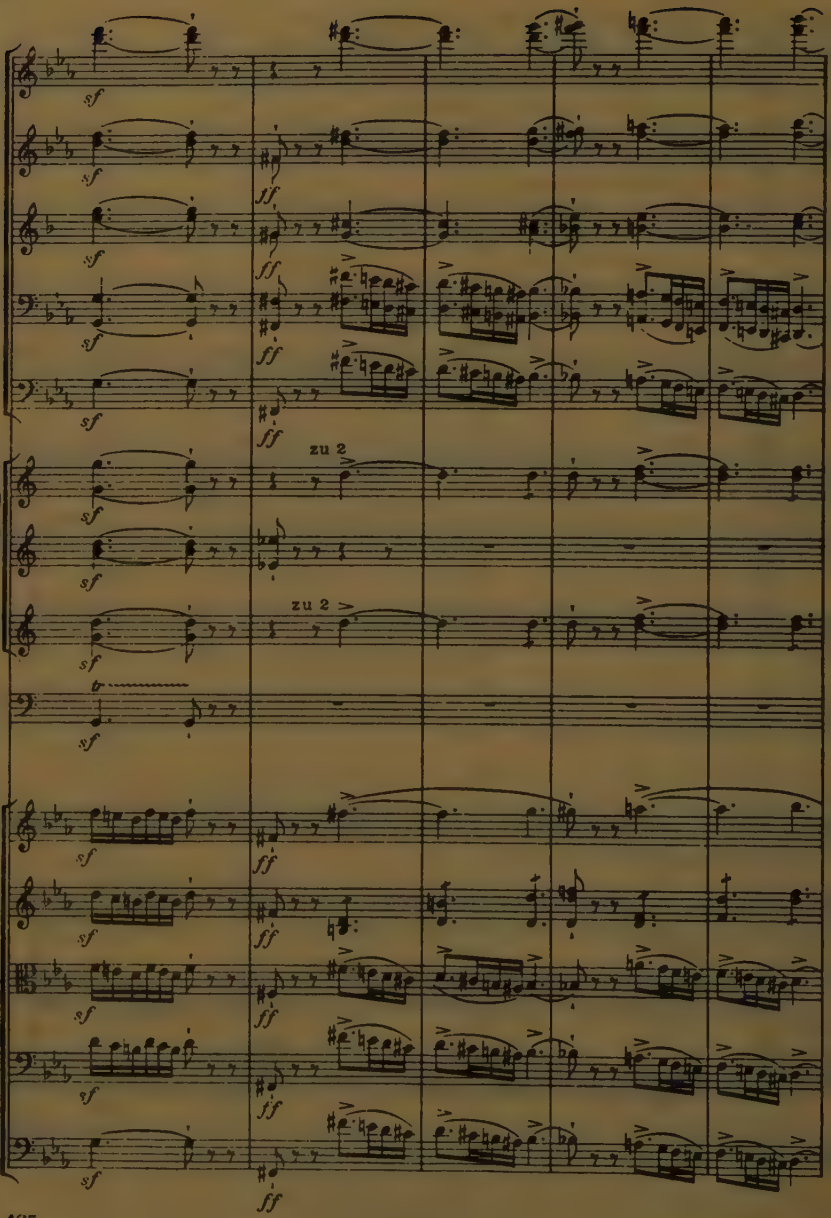

290
Kl.
Fg.
2.
pp legato
K.Fg.
pp
Pk.
Vl.
piu p
pp
Br.
Vc.
Kb.
Bassi
300
Hb.
mp
Kl.
p
Fg.
poco a poco cresc.
K.Fg.
(C)
Hrn.
(Es)
zu 2
Pk.
Vl.
Br.
Vc.
Kb.

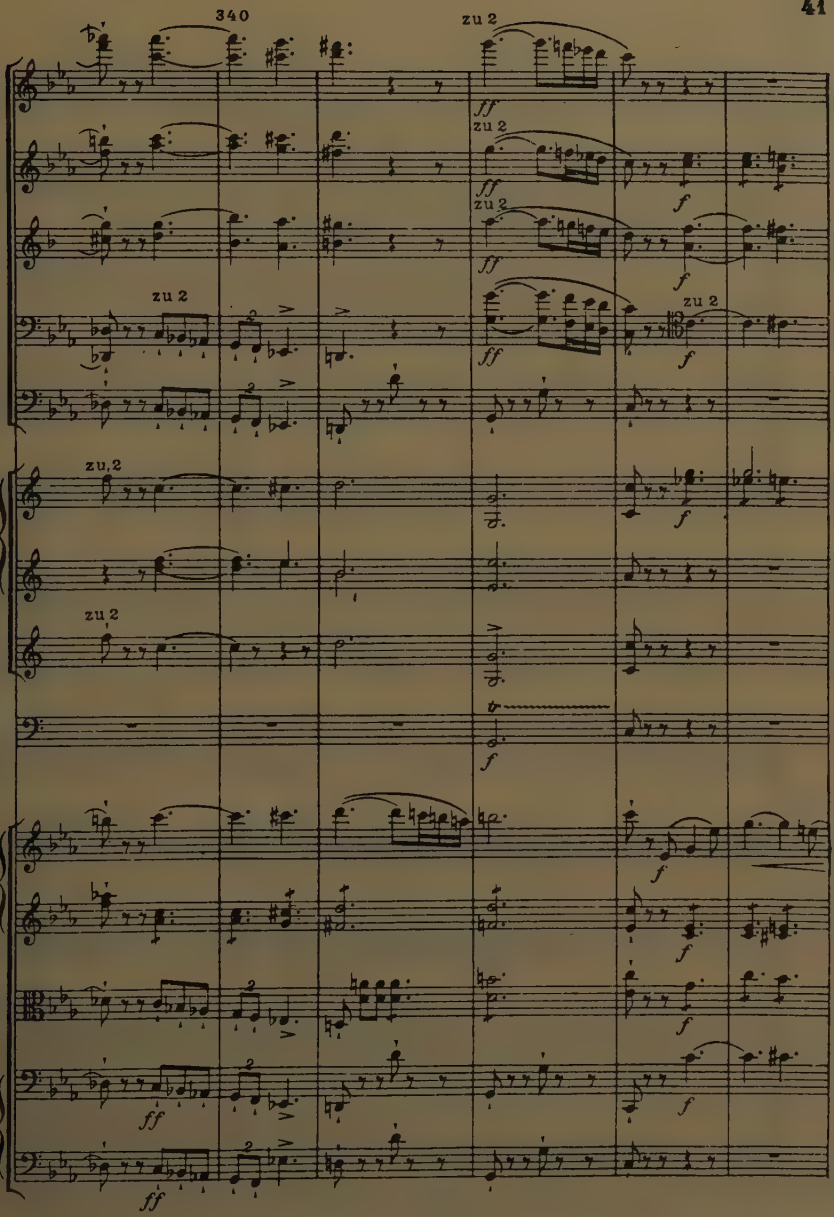

310
Hb.
Kl.
mf cresc.
mp cresc.
Fg.
K.Fg.
Hrn. (C)
1 2.
cresc.
Vl.
Br.
Vc. Kb.
Fl.
zu 2
f
cresc.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Tr. (C)
Vl.
Br.
Vc. Kb.

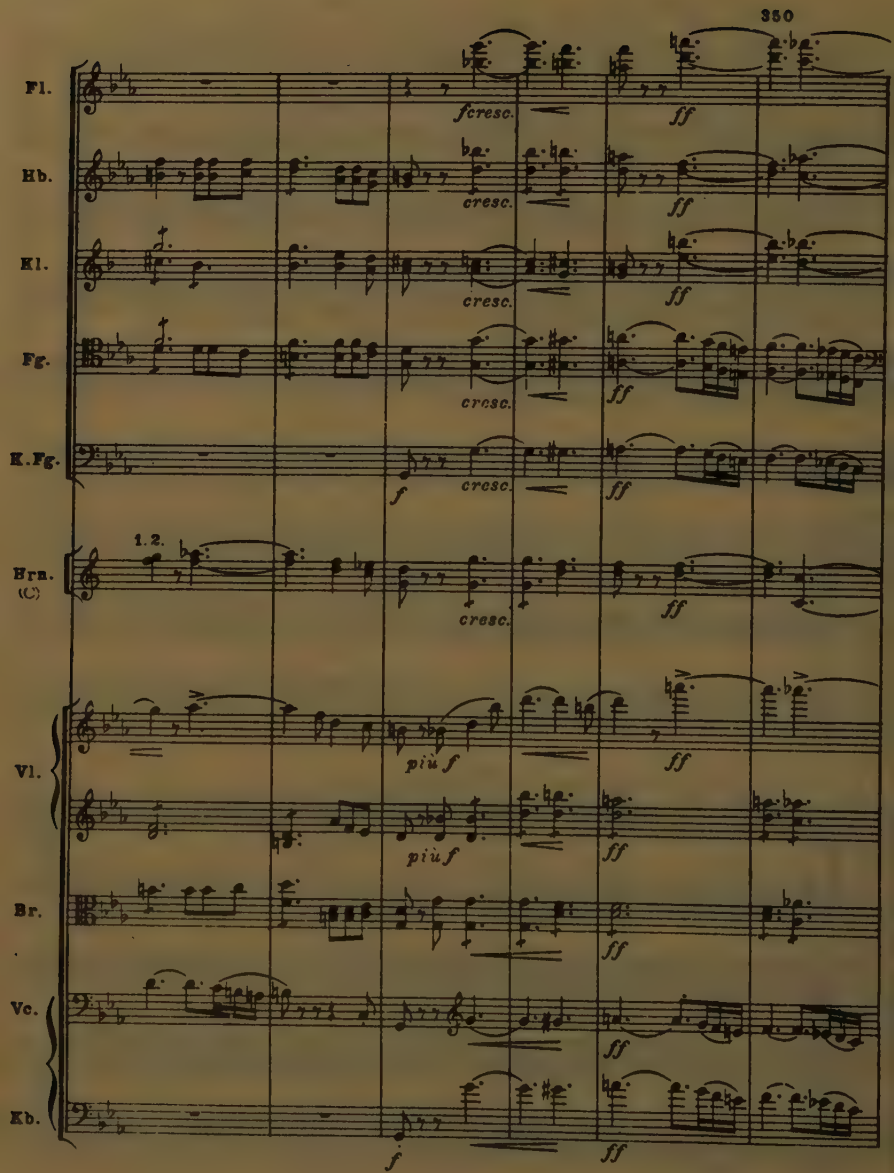

320
Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Tr. (C)
Pk.
Vl.
Br.
Vc.
Kb.
ff
f

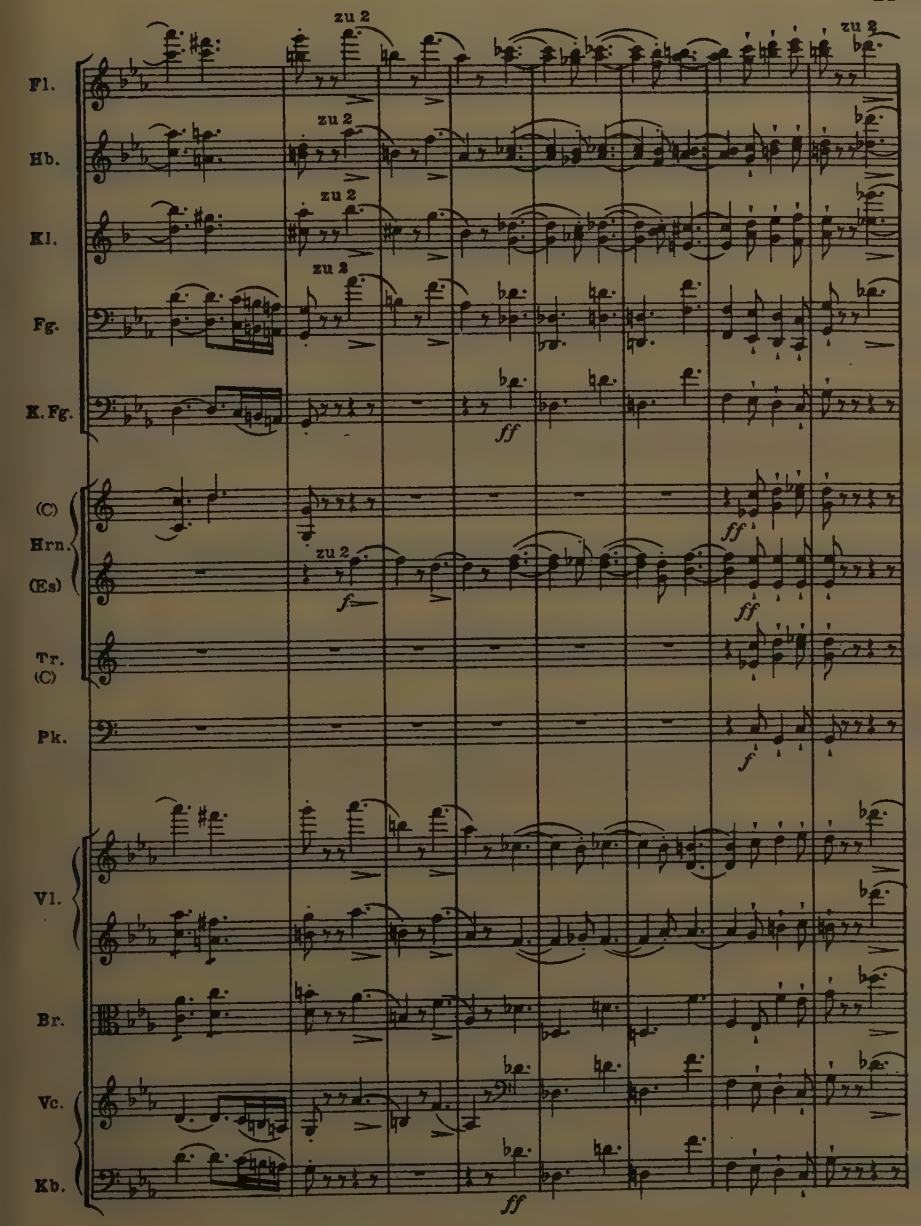

zu 2
Fl.
Ob.
zu 2
Kl.
zu 2
Fg.
K. Fg.
zu 2
(C)
Hrn.
ff
(Es)
zu 2
ff
Tr.
(C)
f
Pk.
Vl.
ff
ff
Br.
ff
Vc.
ff
Kb.

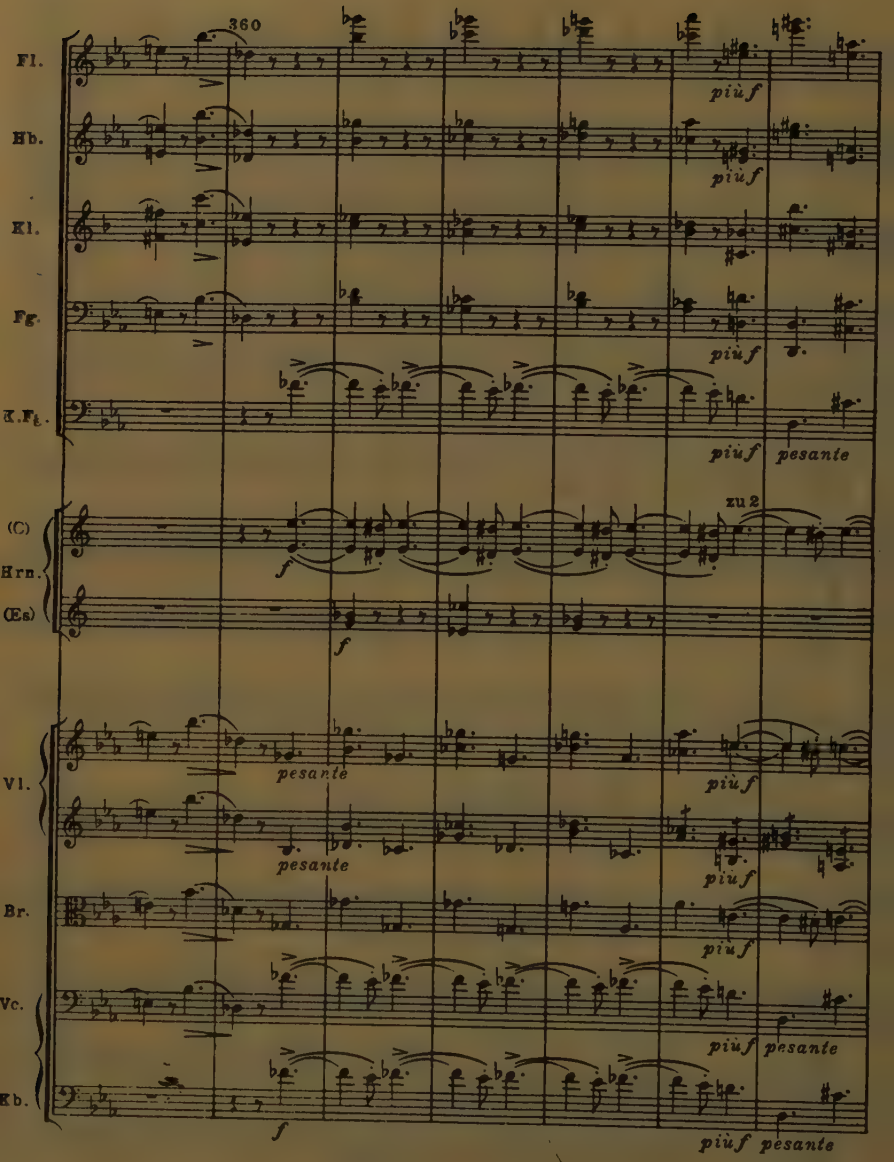

330
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
sf

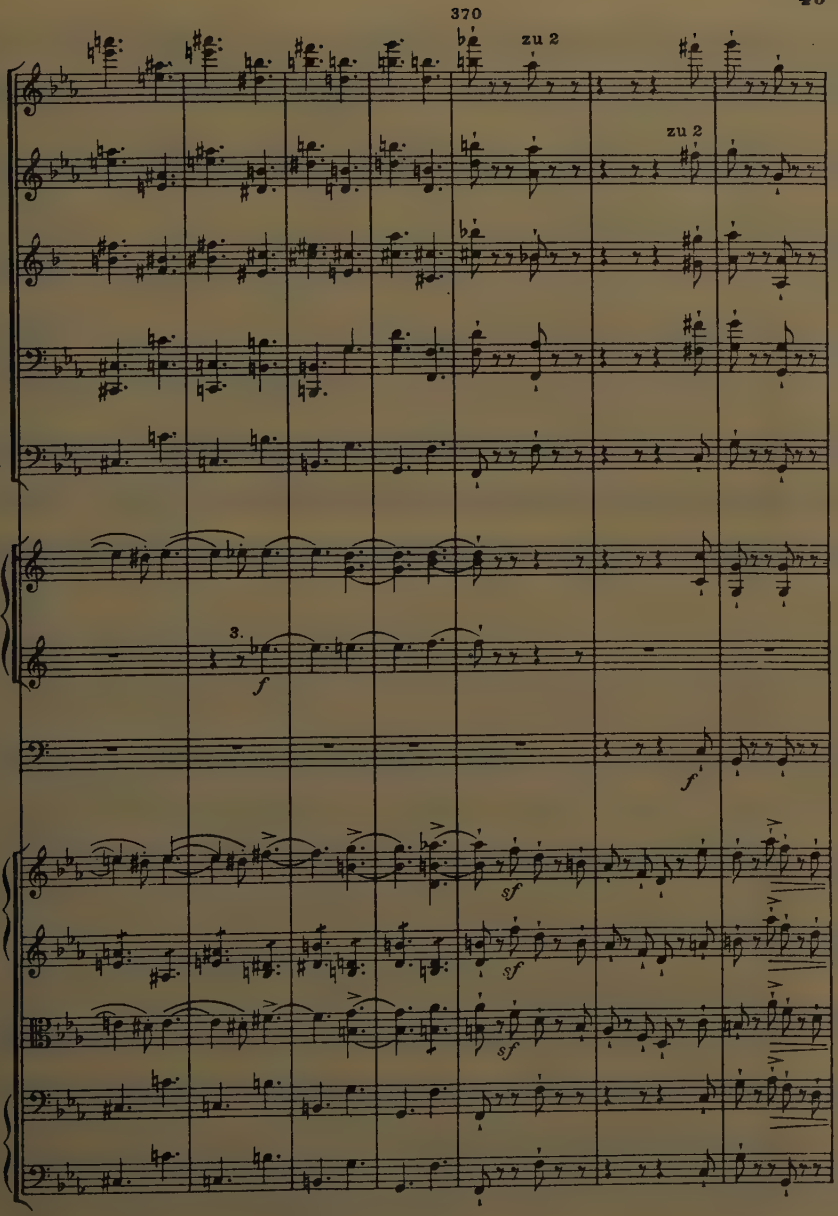

Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(Es)
zu 2
Tr.
(C)
zu 2
Pk.
Vl.
Br.
Vc.
Kb.
sf
ff

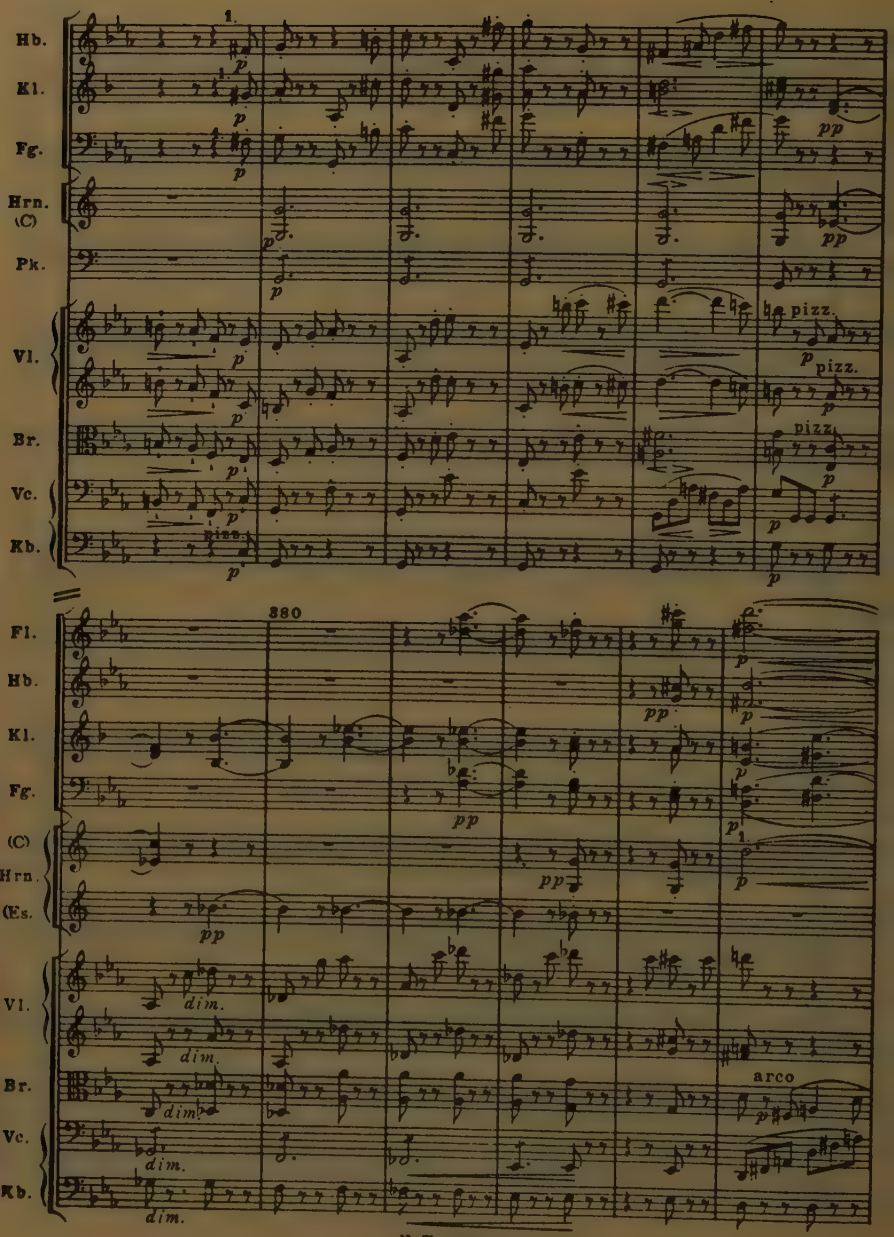

340
zu 2
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
ff
f
zu,2

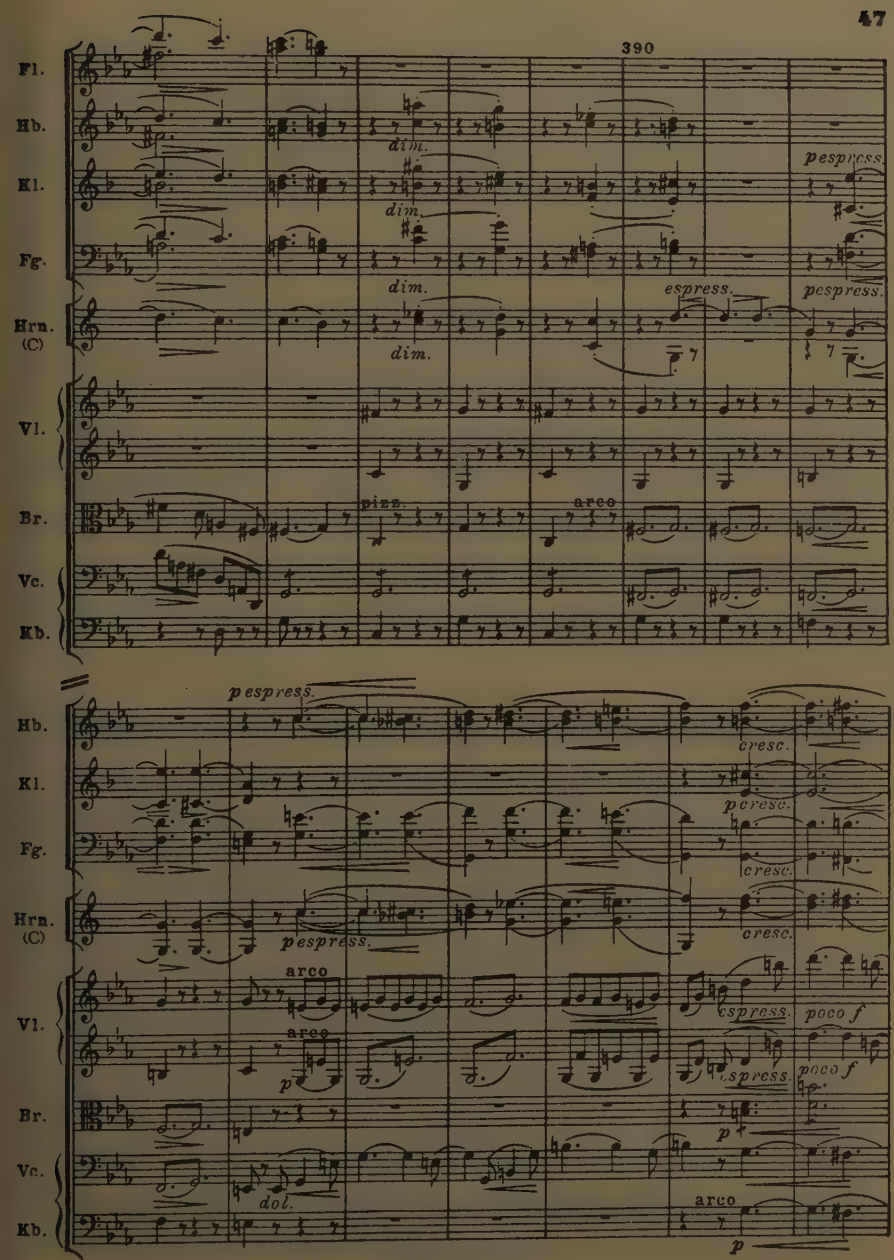

350
Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn.
(C)
1.2.
Vl.
Br.
Vc.
Kb.
fcresc.
ff
cresc.
f
più f

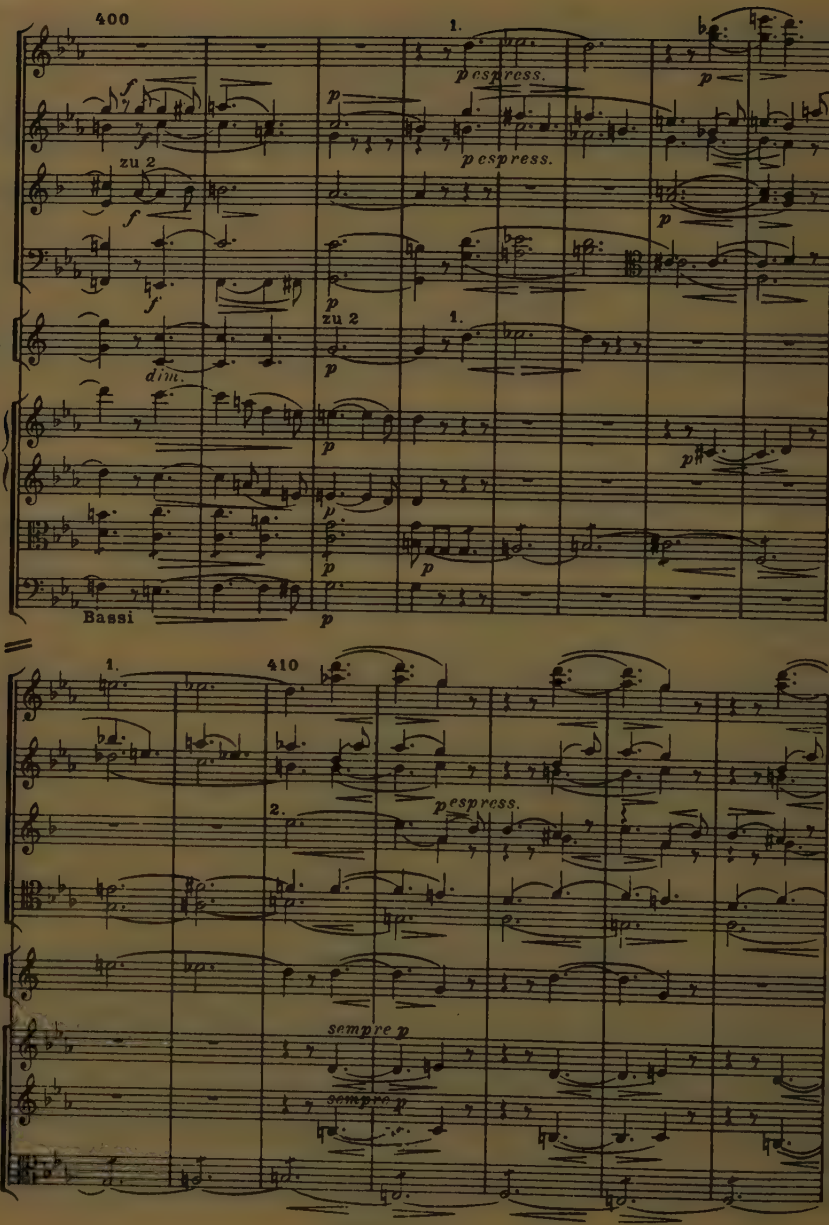

Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
zu 2
ff
f

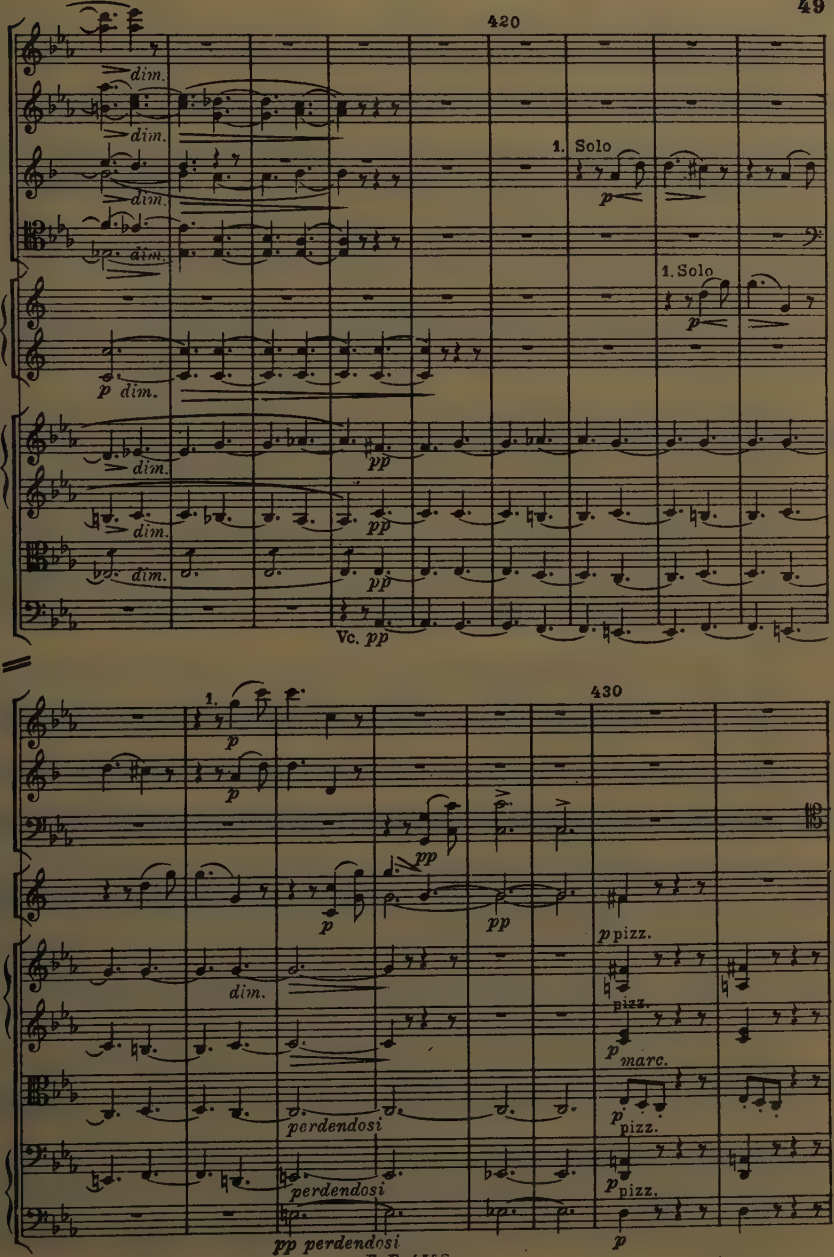

360
Fl.
Hb.
Kl.
Fg.
K.Fl.
più f
pesante
zu 2
(C)
Hrn.
(Es)
f
Vl.
Br.
Vc.
Kb.

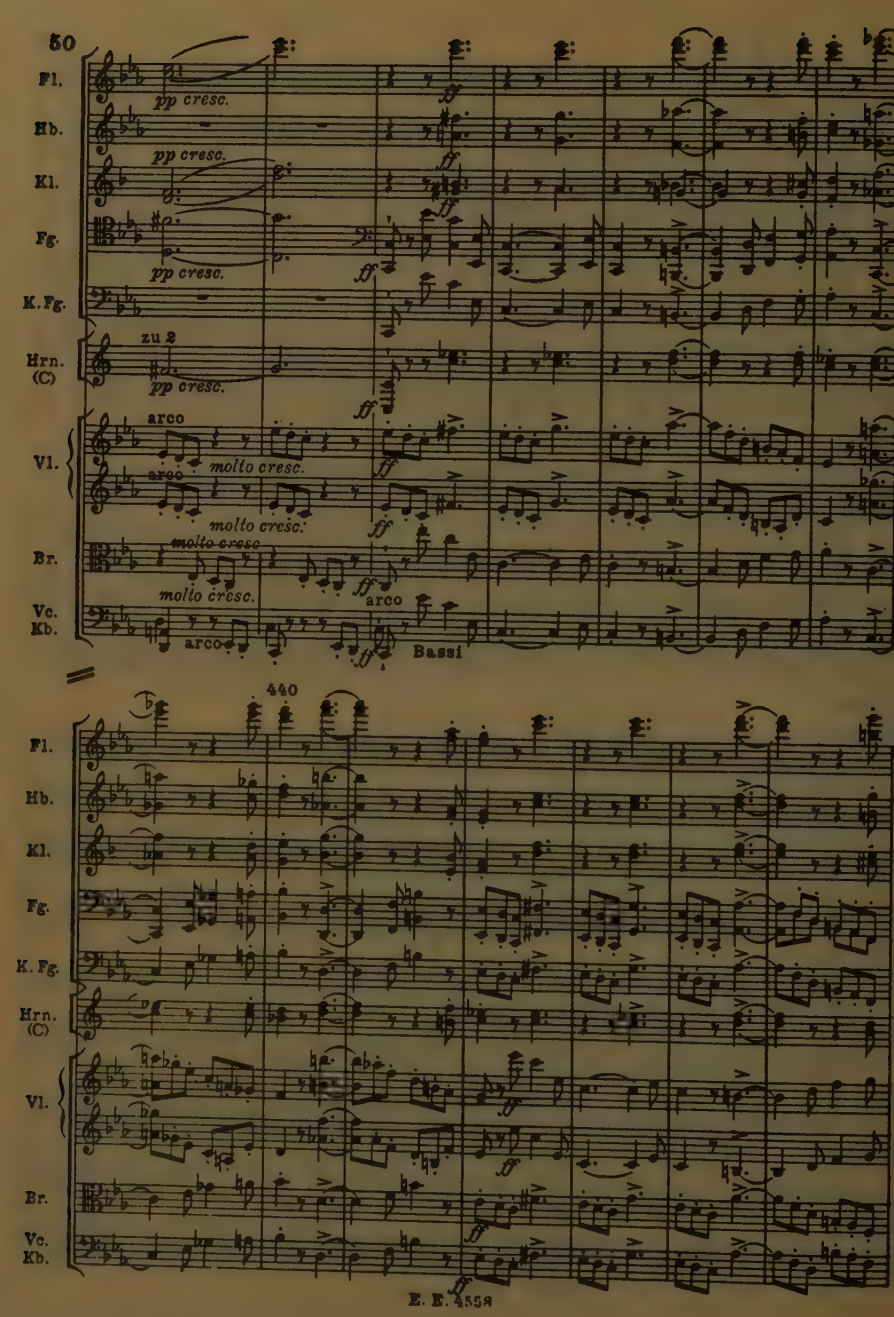

370
zu 2
zu 2
Fl.
Hb.
Kl
Fg.
K.Fg.
(C)
Hrn.
(Es)
3.
f
Pk.
f
Vl.
sf
sf
Br.
sf
Vc.
Kb.

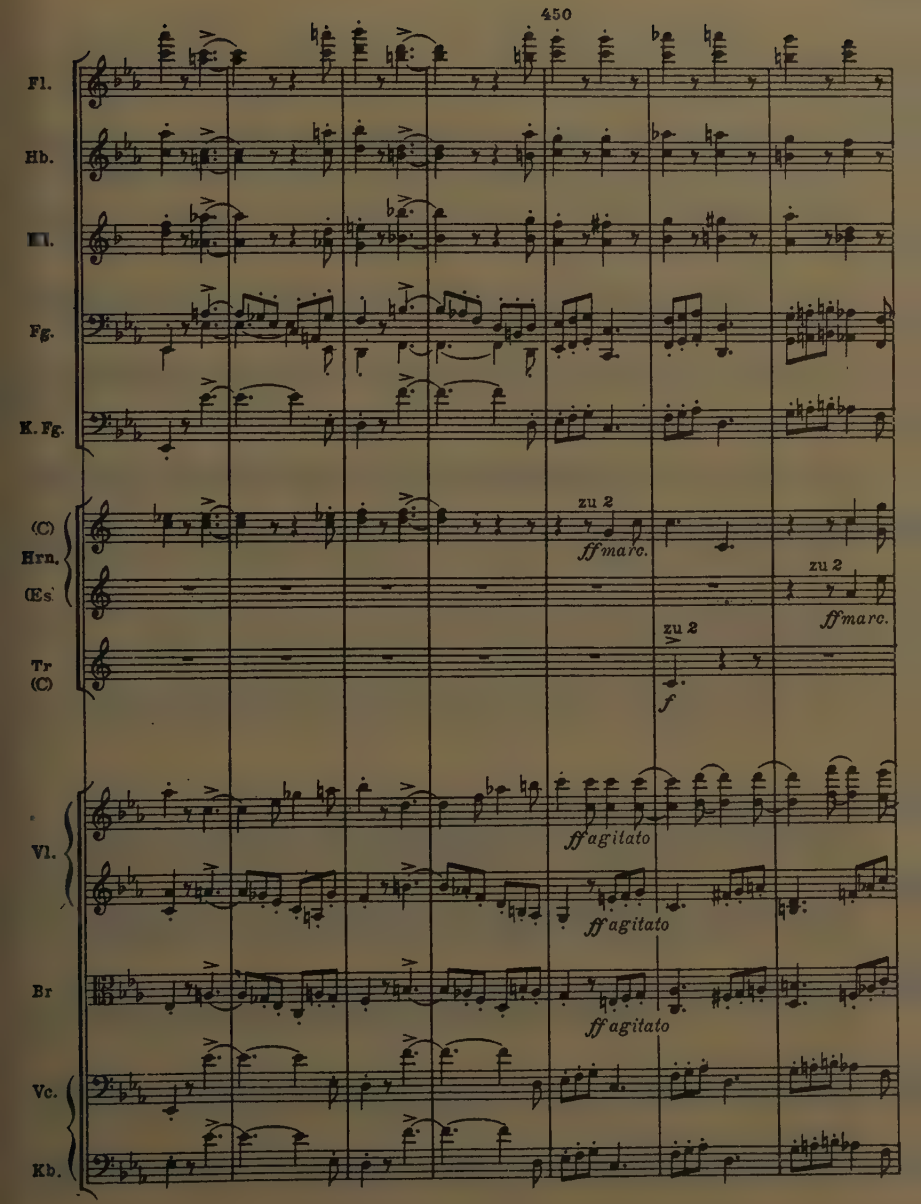

1.
Hb.
Kl.
Fg.
Hrn. (C)
Pk.
Vl.
Br.
Vc.
Kb.
pizz.
380
Fl.
Hb.
Kl.
Fg.
(C) Hrn.
(Es.)
Vl.
Br.
Vc.
Kb.
dim.
arco

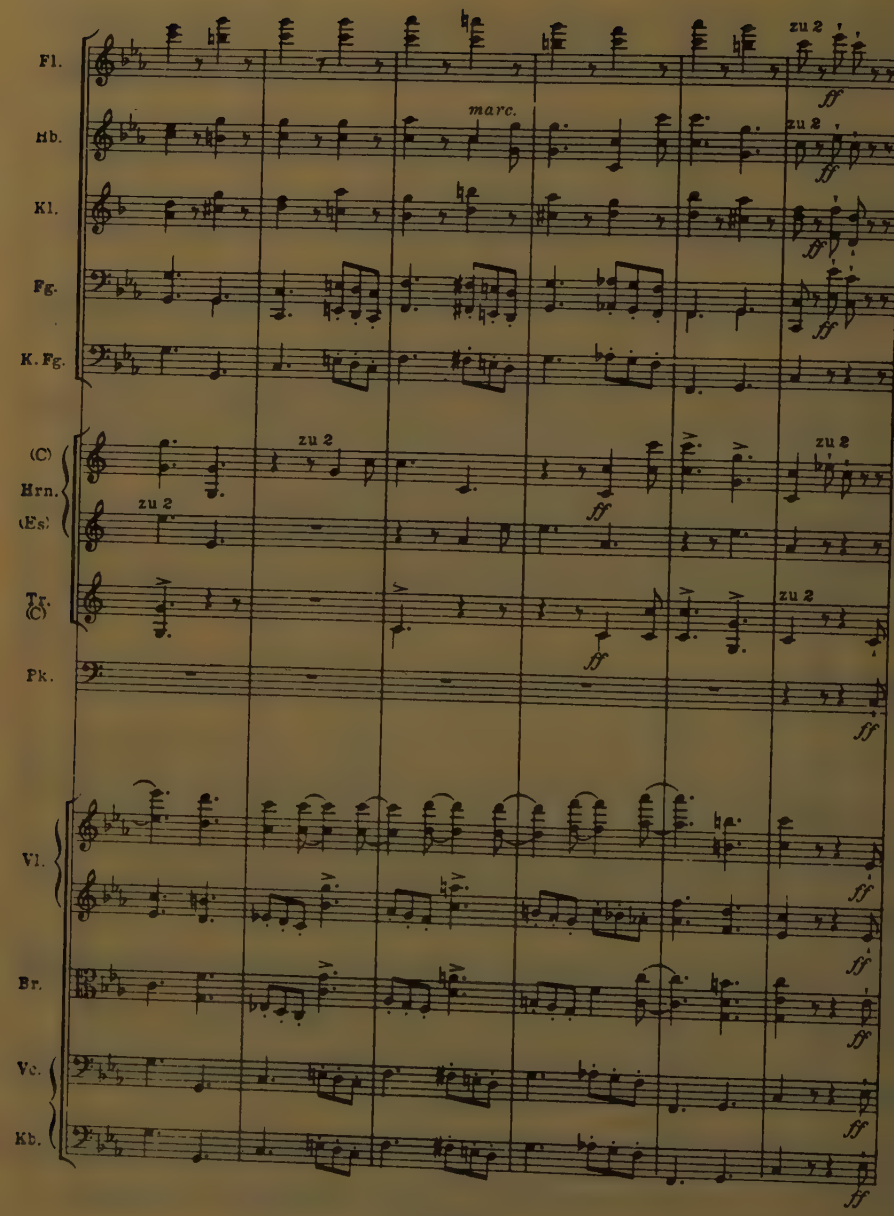

390
Fl.
Hb.
Kl.
Fg.
Hrn. (C)
Vl.
Br.
Vc.
Kb.
dim.
espress.
pespress.
pizz.
arco
cresc.
poco f
dol.
p

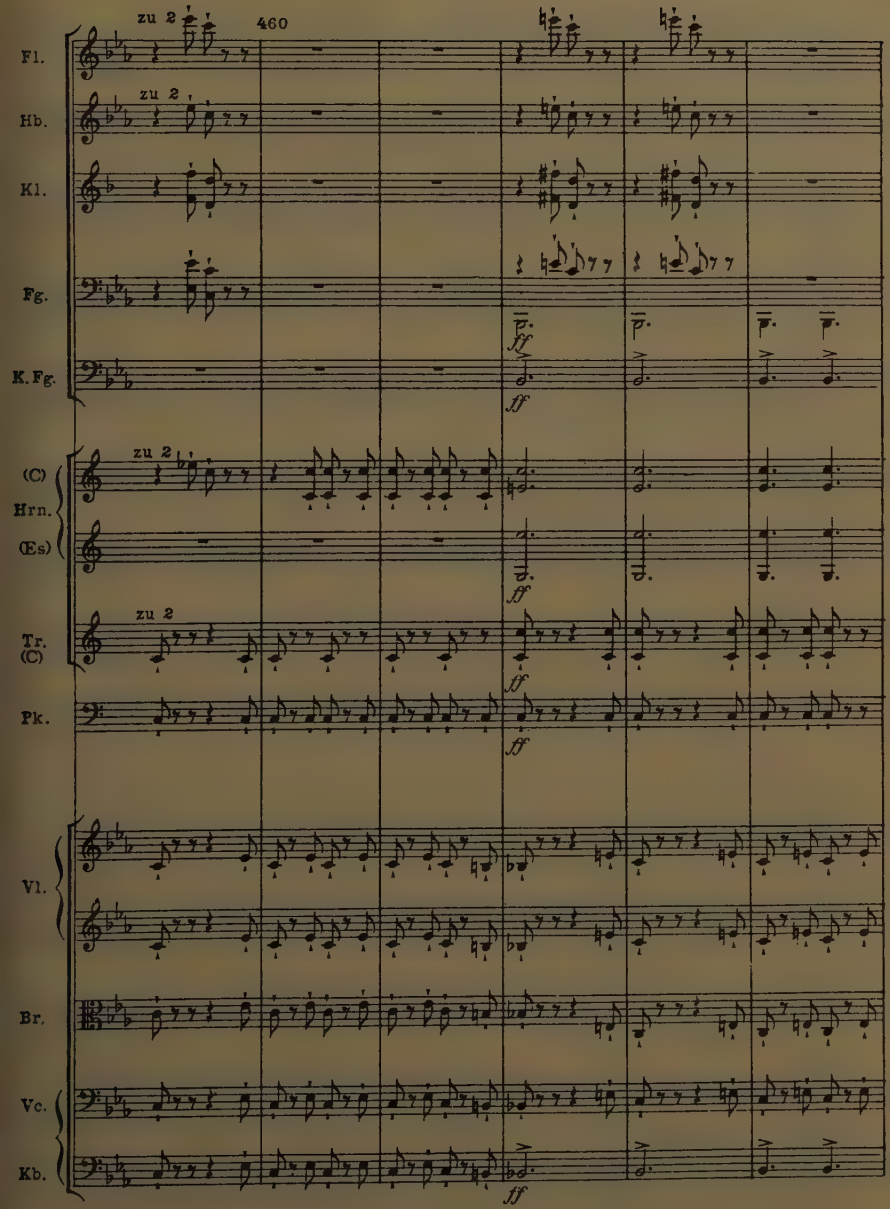

400
1.
Fl.
Hb.
Kl.
Fg.
Hrn. (C)
Vl.
Br.
Vc. Kb.
pespress.
zu 2
dim.
Bassi
410
sempre p

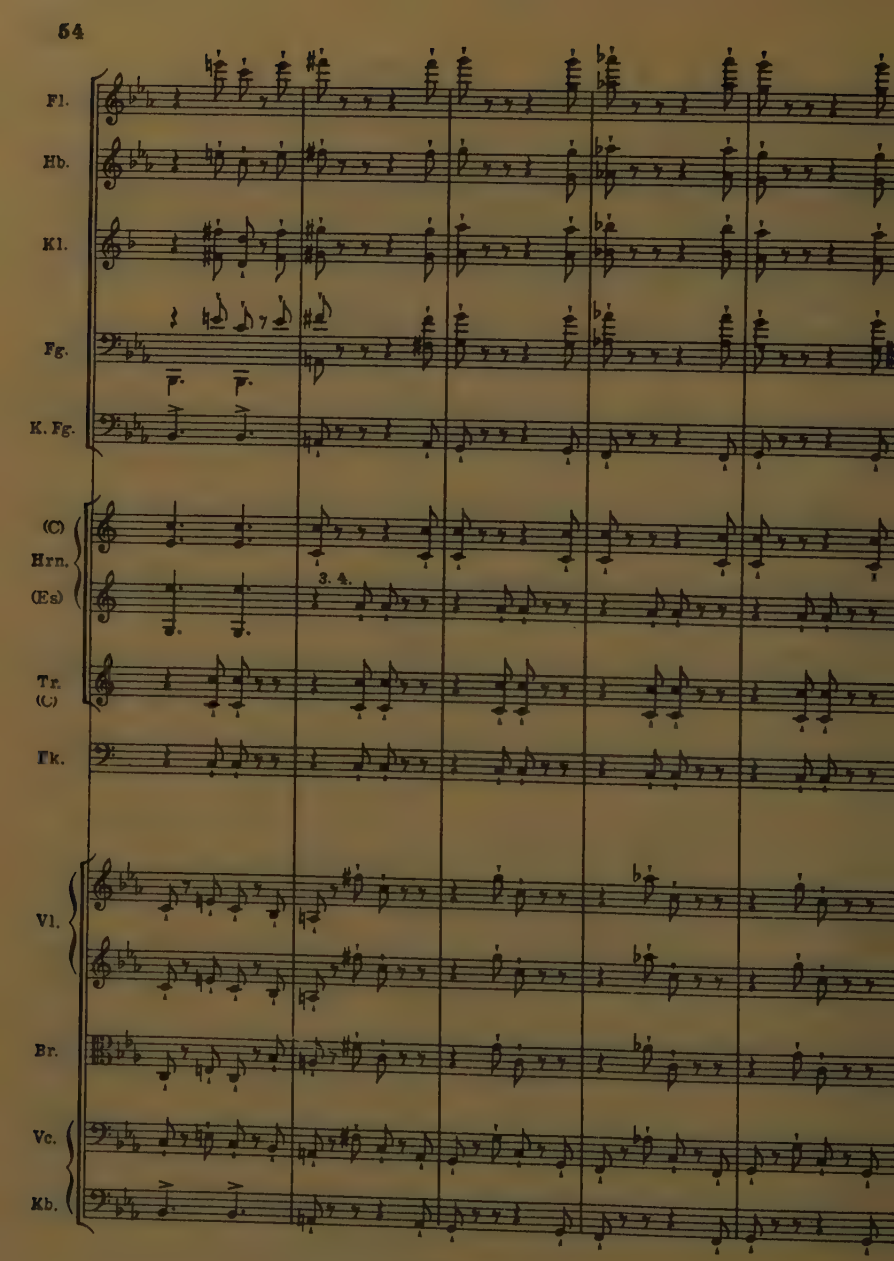

420
Fl.
Hb.
Kl.
Fg.
(C)
Hrn.
(Es)
Vl.
Br.
Vc.
dim.
1. Solo
p
pp
Vc. pp
430
1.
Hb.
Kl.
Fg.
Hrn.
(C)
Vl.
Br.
Vc.
Kb.
pizz.
marc.
perdendosi
pp perdendosi

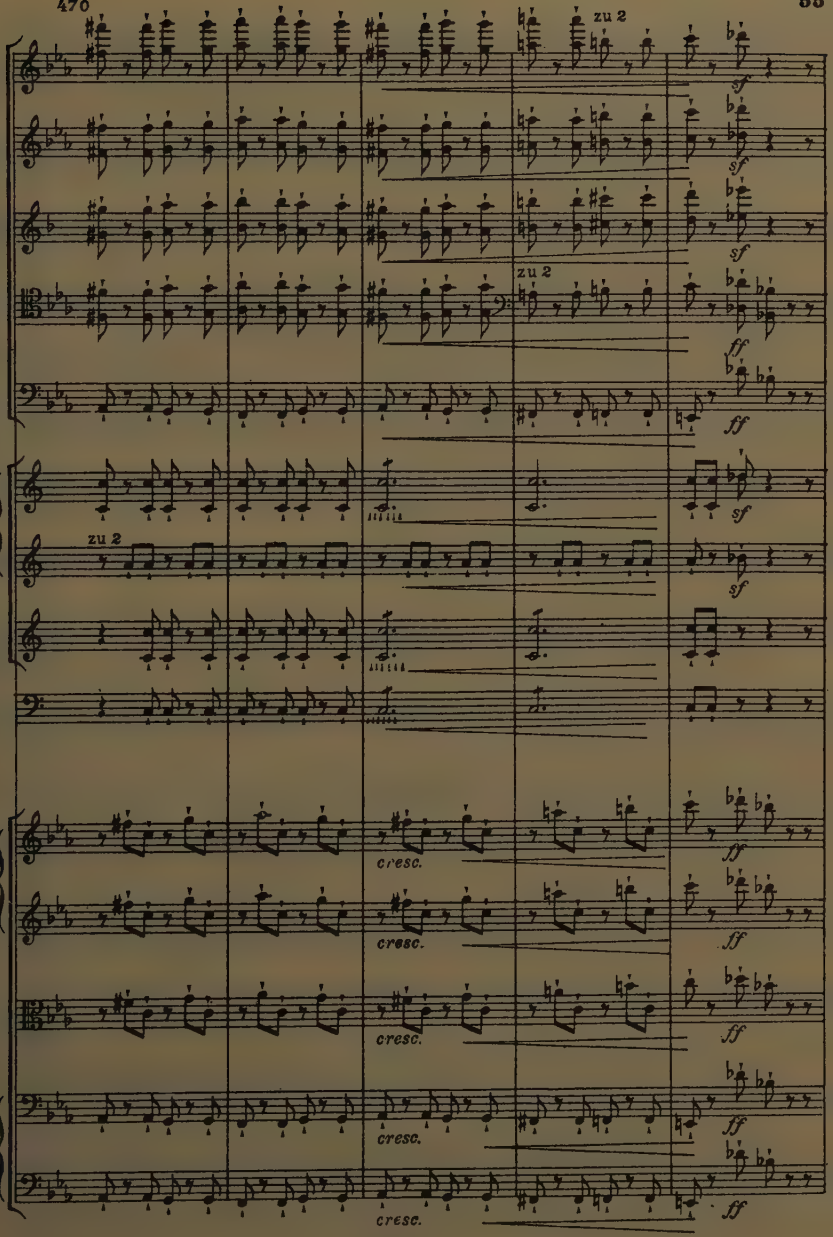

50
Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Vl.
Br.
Vc. Kb.
pp cresc.
ff
zu 2
arco
molto cresc.
Bassi
440

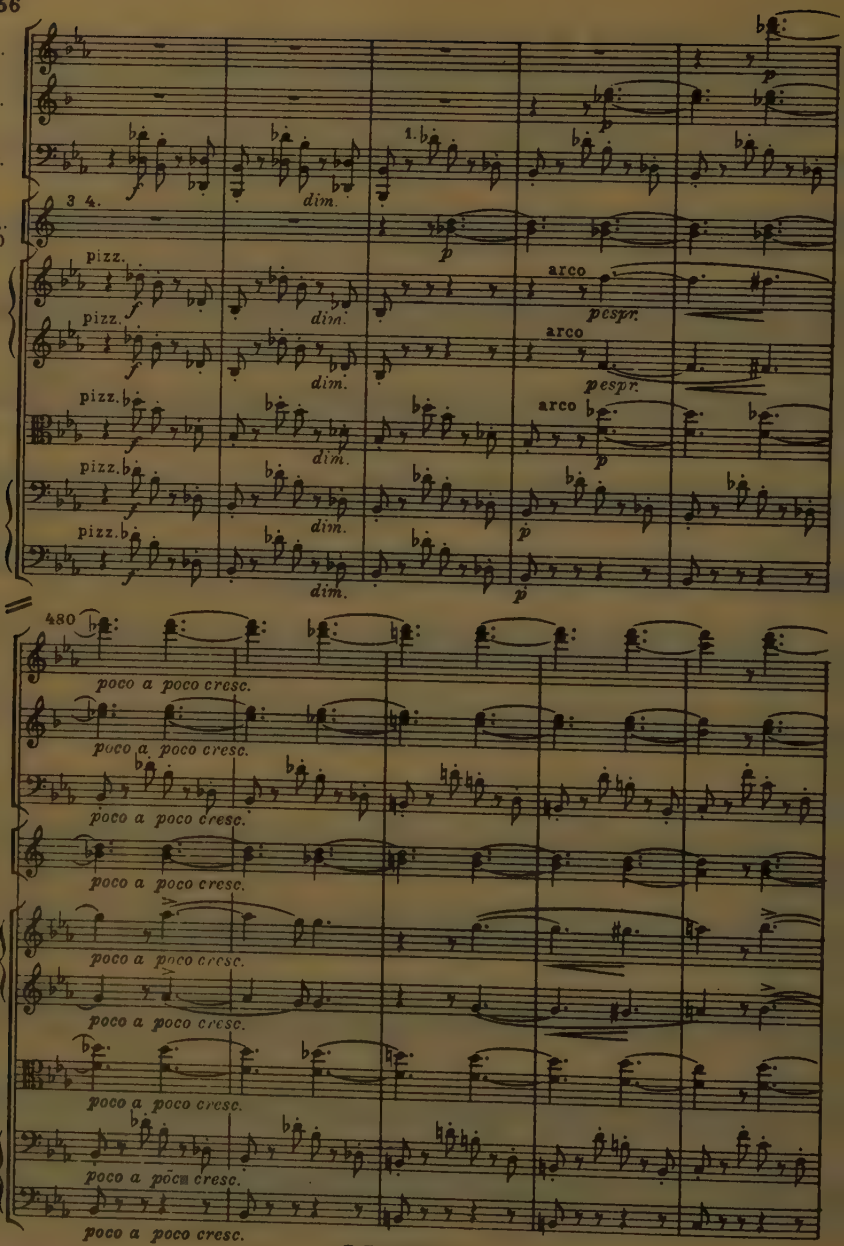

450
Fl.
Hb.
Kl.
Fg.
K. Fg.
(C)
Hrn.
(Es)
Tr
(C)
zu 2
ff marc.
zu 2
ff marc.
zu 2
f
Vl.
ff agitato
ff agitato
Br
ff agitato
Vc.
Kb.

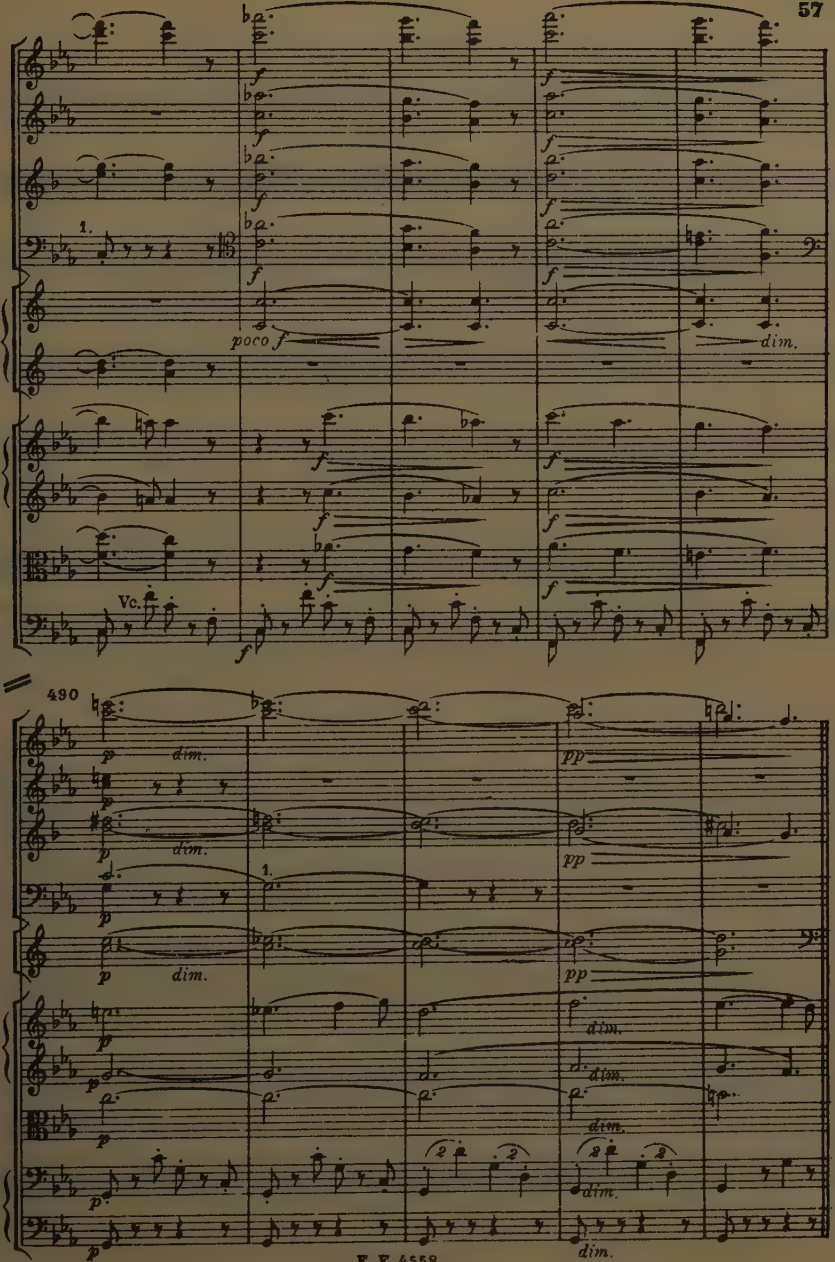

Fl.
Hb.
Kl.
Fg.
K. Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
marc.
zu 2
ff

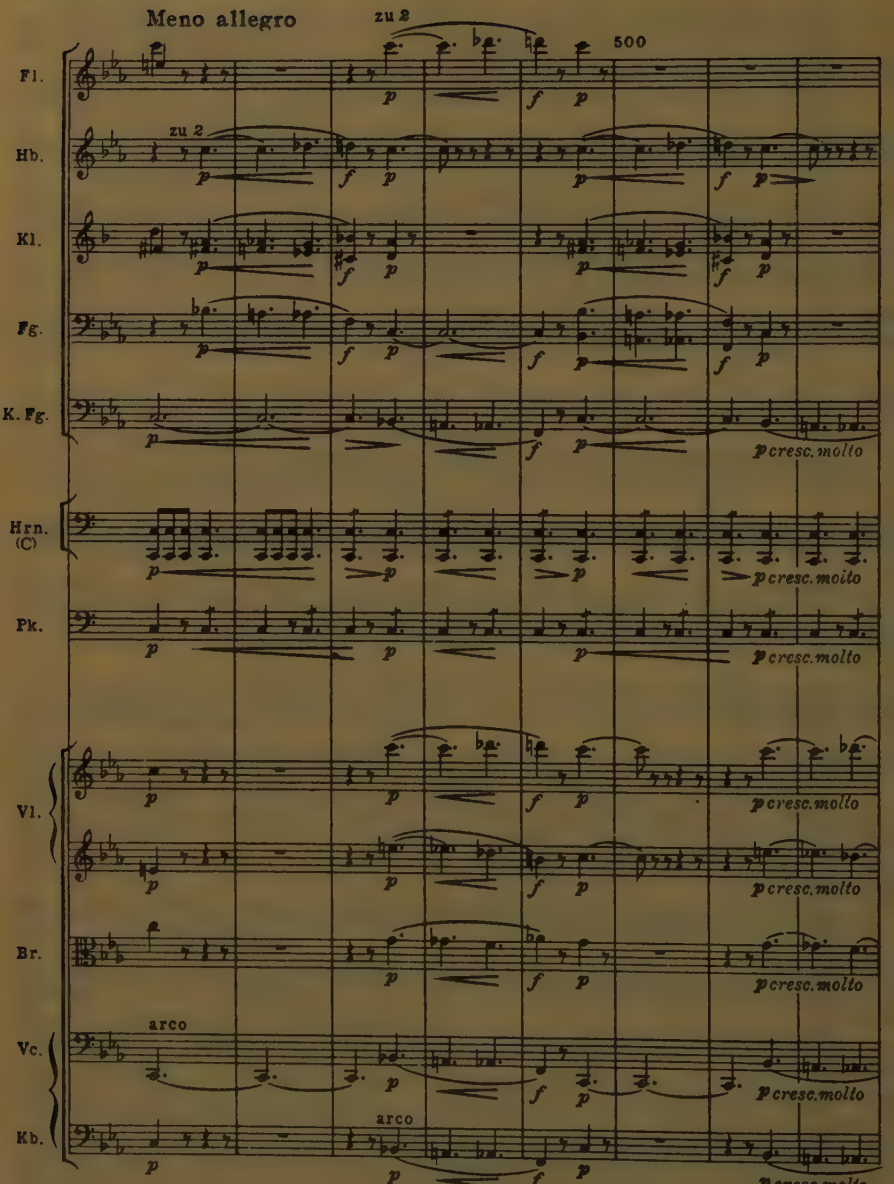

460
zu 2
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
fff
ff

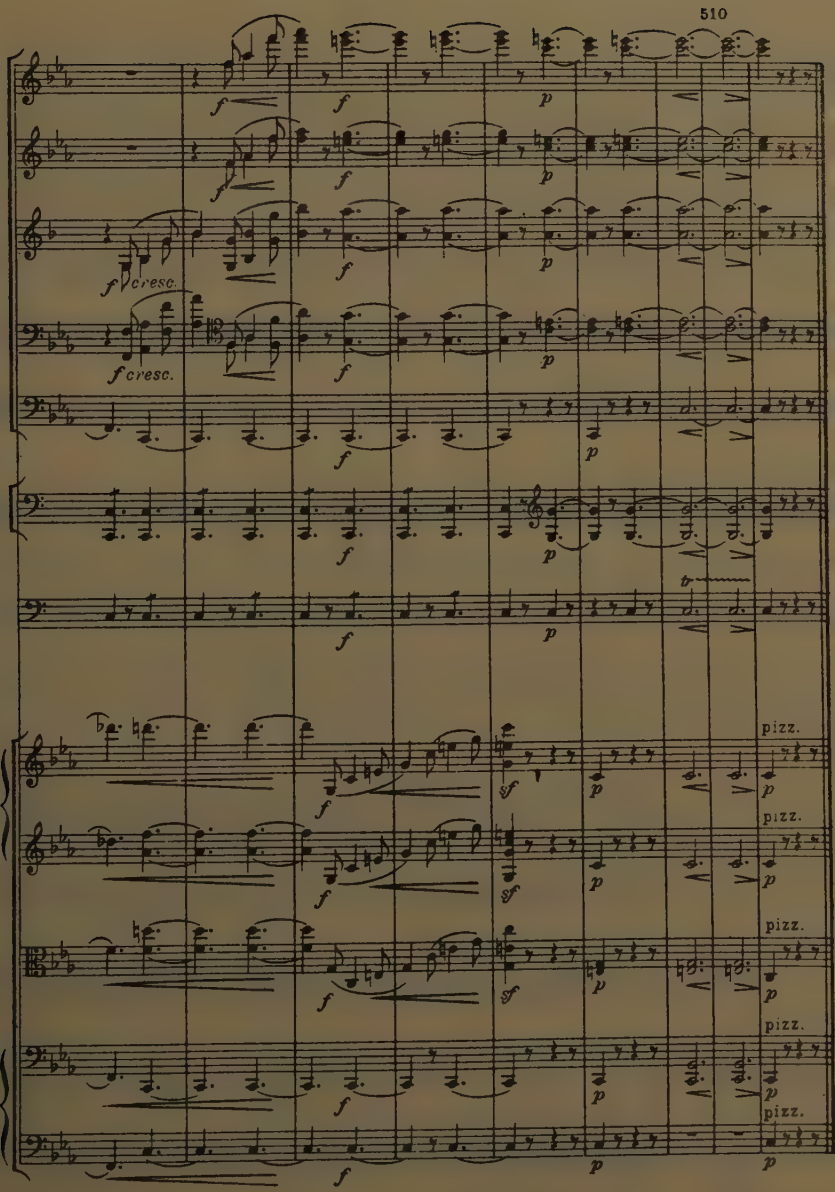

Fl.
Hb.
Kl.
Fg.
K. Fg.
(C)
Hrn.
(Es)
3. 4.
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.


Fl.
Hb.
Kl.
Fg.
K. Fg.
(C)
Hrn.
(Es)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
zu 2
zu 2
zu 2
sf
ff
cresc.

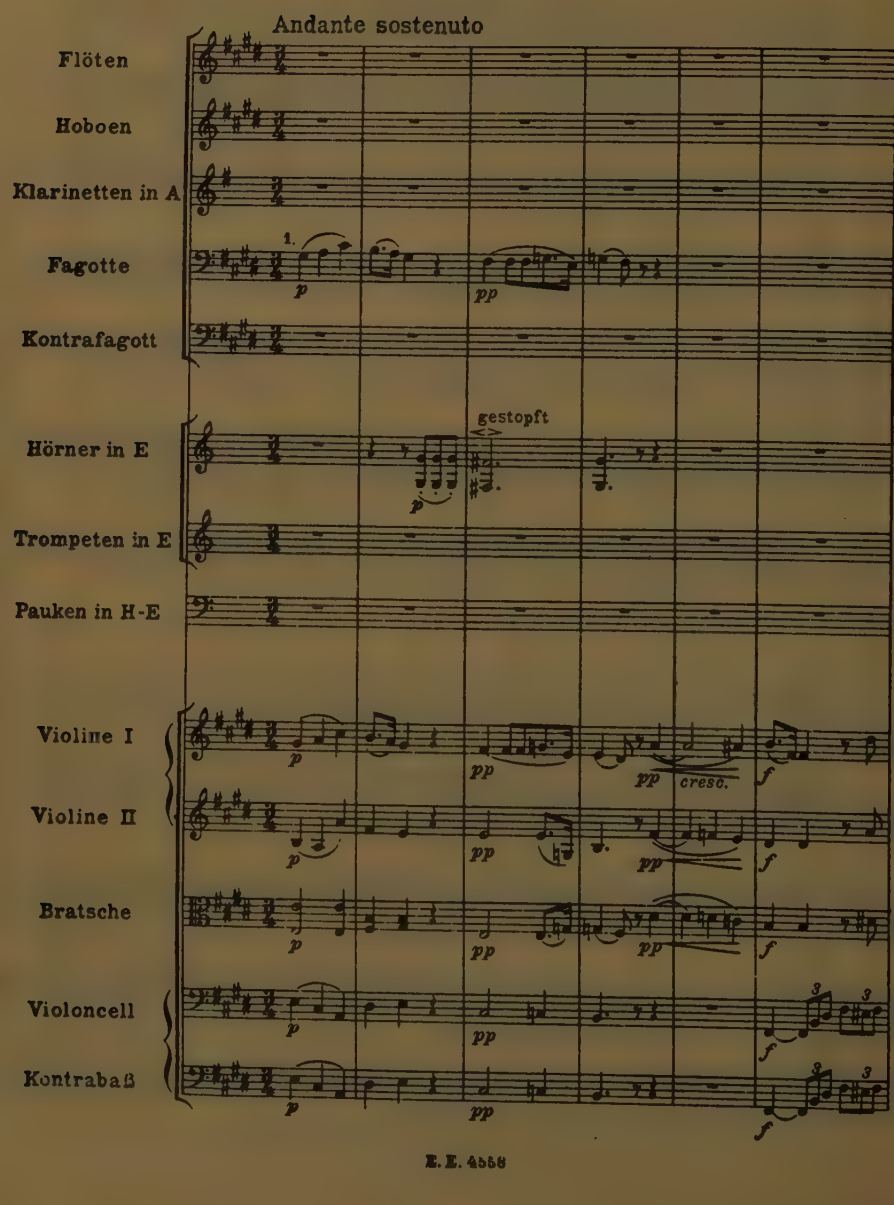

Fl.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
3 4.
1.
pizz.
arco
dim.
pespr.
480
poco a poco cresc.

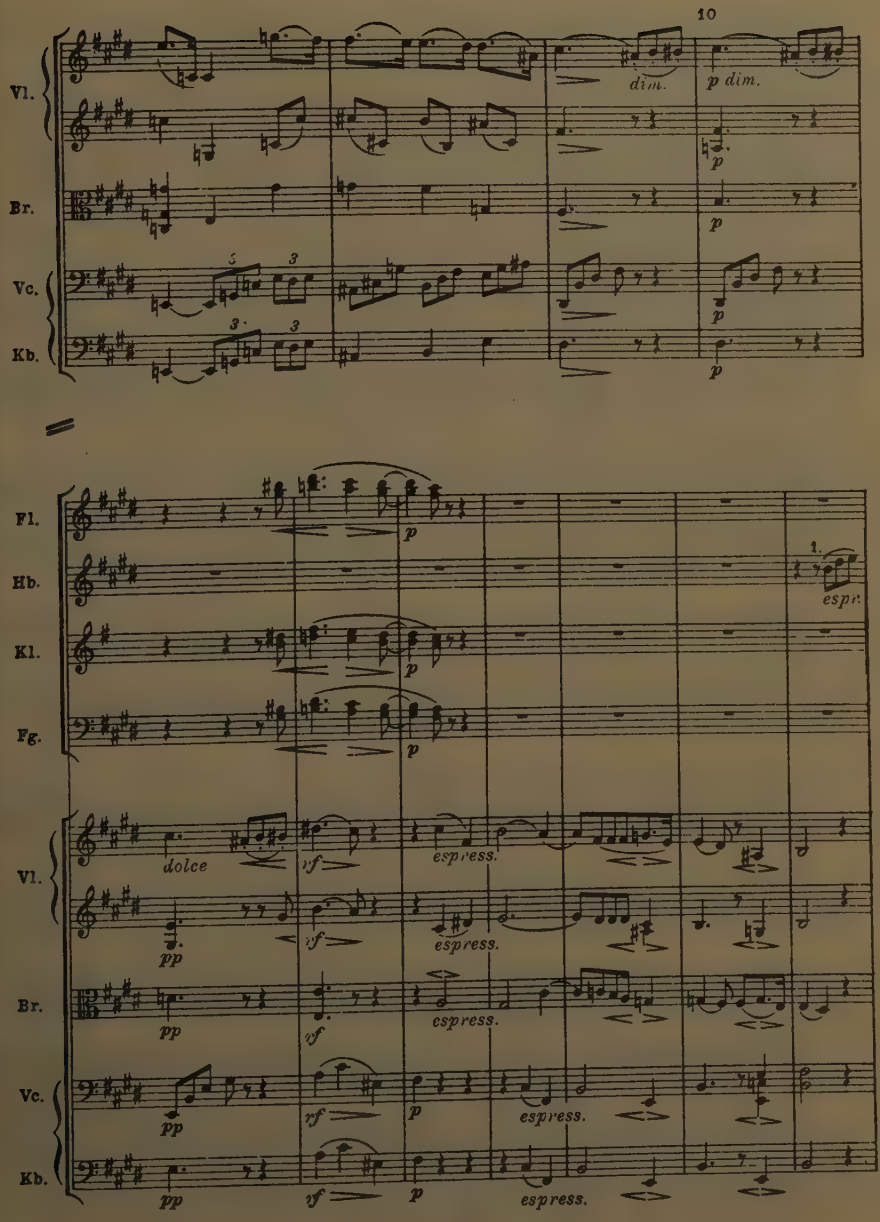

Fl.
Hb.
Kl.
Fg.
(C)
Hrn.
(Es)
Vl.
Br.
Vc.
Kb.
poco f
dim.
490
pp

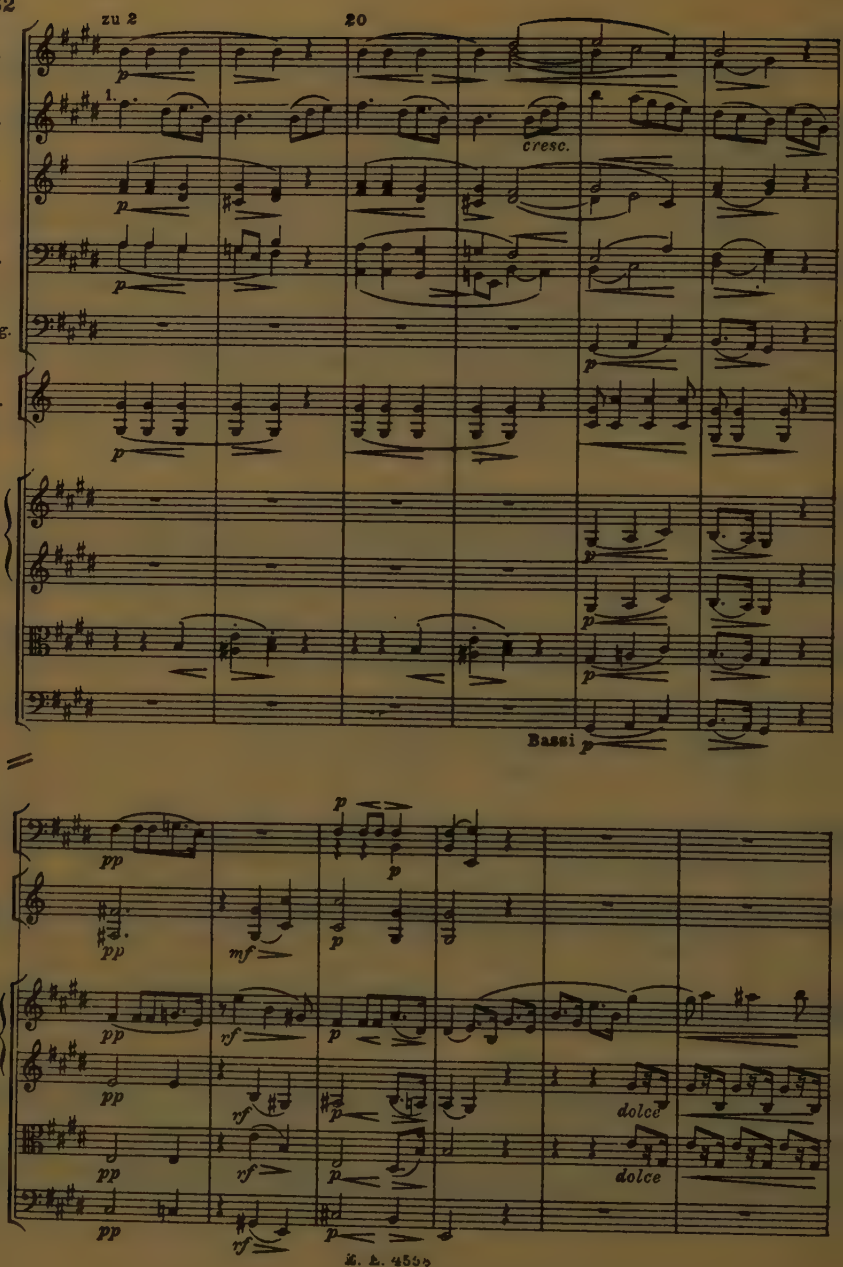

Meno allegro
zu 2
500
Fl.
Hb.
zu 2
Kl.
Fg.
K. Fg.
pcresc.molto
Hrn. (C)
Pk.
Vl.
Br.
arco
Vc.
Kb.
arco

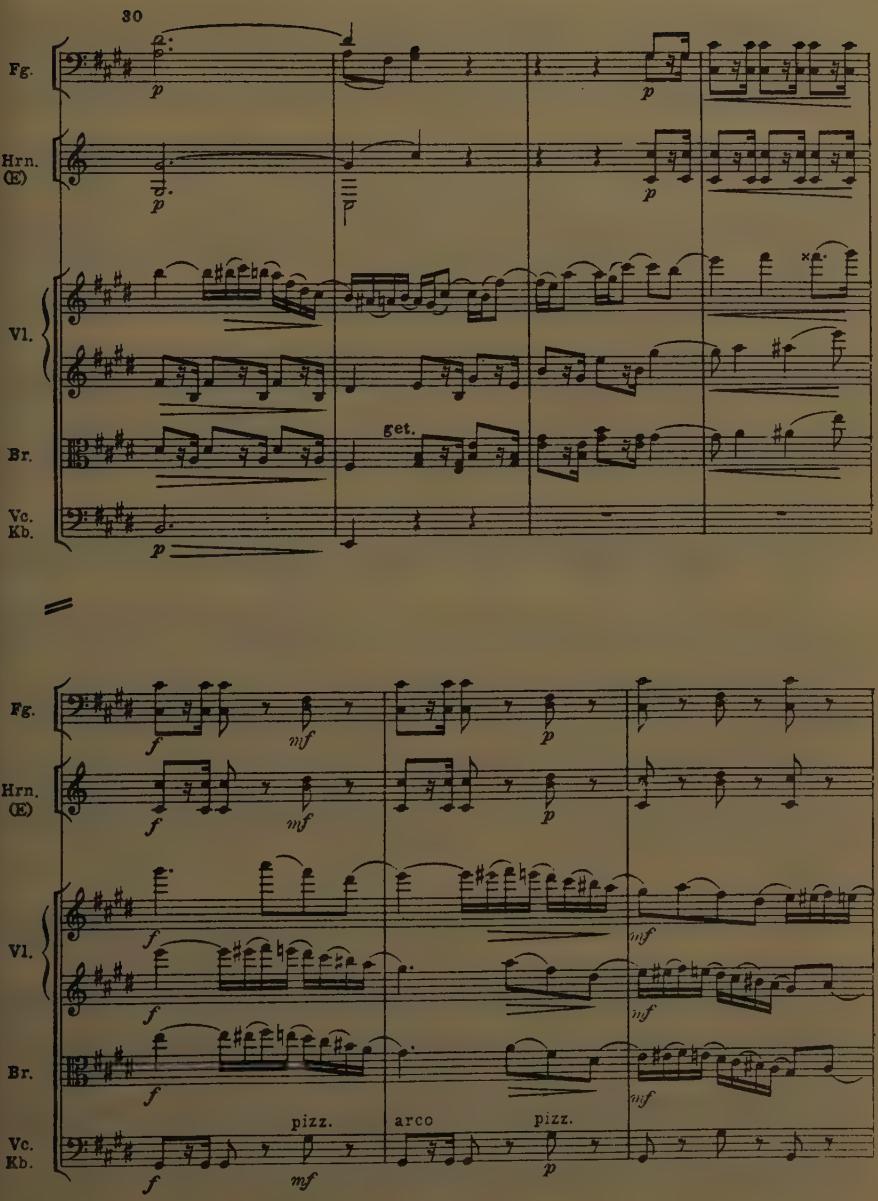

510
Fl.
Hb.
Kl.
Fg.
K. Fg.
Hrn. (C)
Pk.
Vl.
Br.
Vc.
Kb.
f cresc.
pizz.

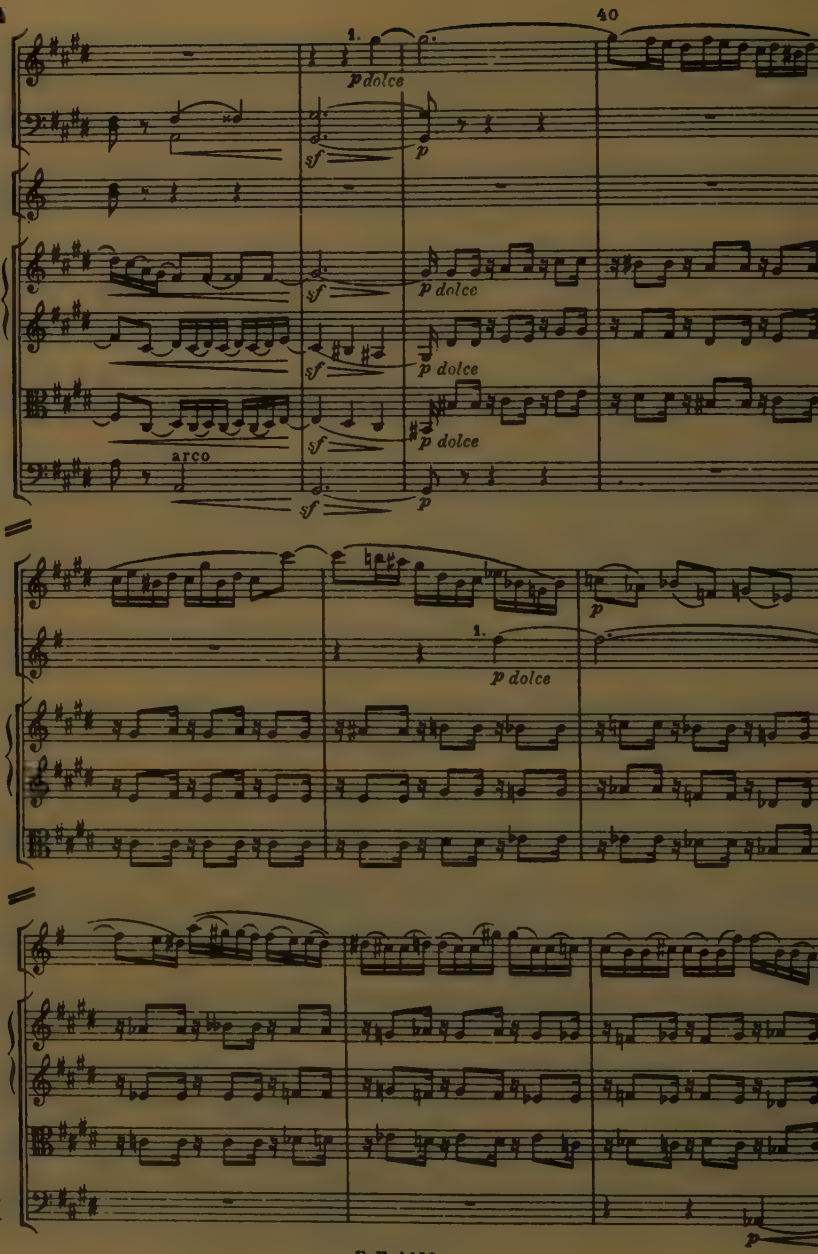
II

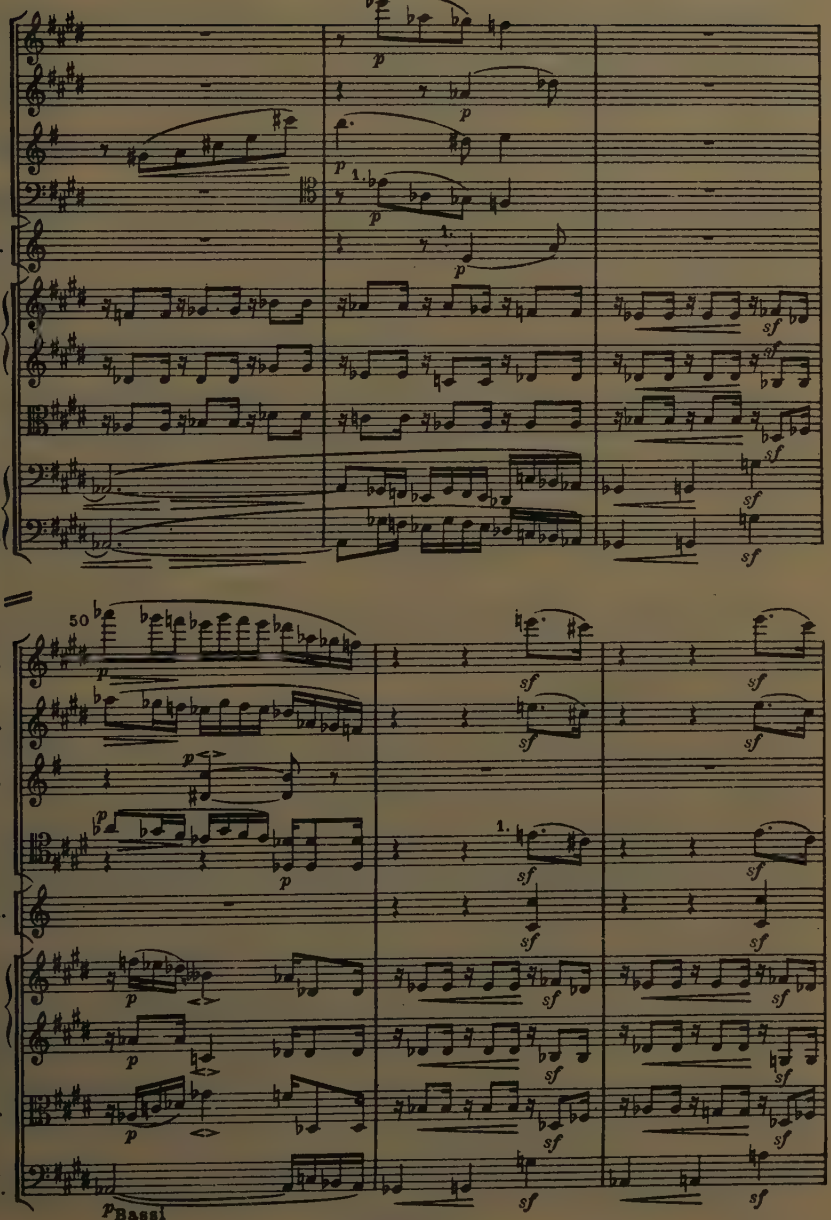

Andante sostenuto
Flöten
Hoboen
Klarinetten in A
Fagotte
Kontrafagott
Hörner in E
gestopft
Trompeten in E
Pauken in H-E
Violine I
Violine II
Bratsche
Violoncell
Kontrabaß
cresc.

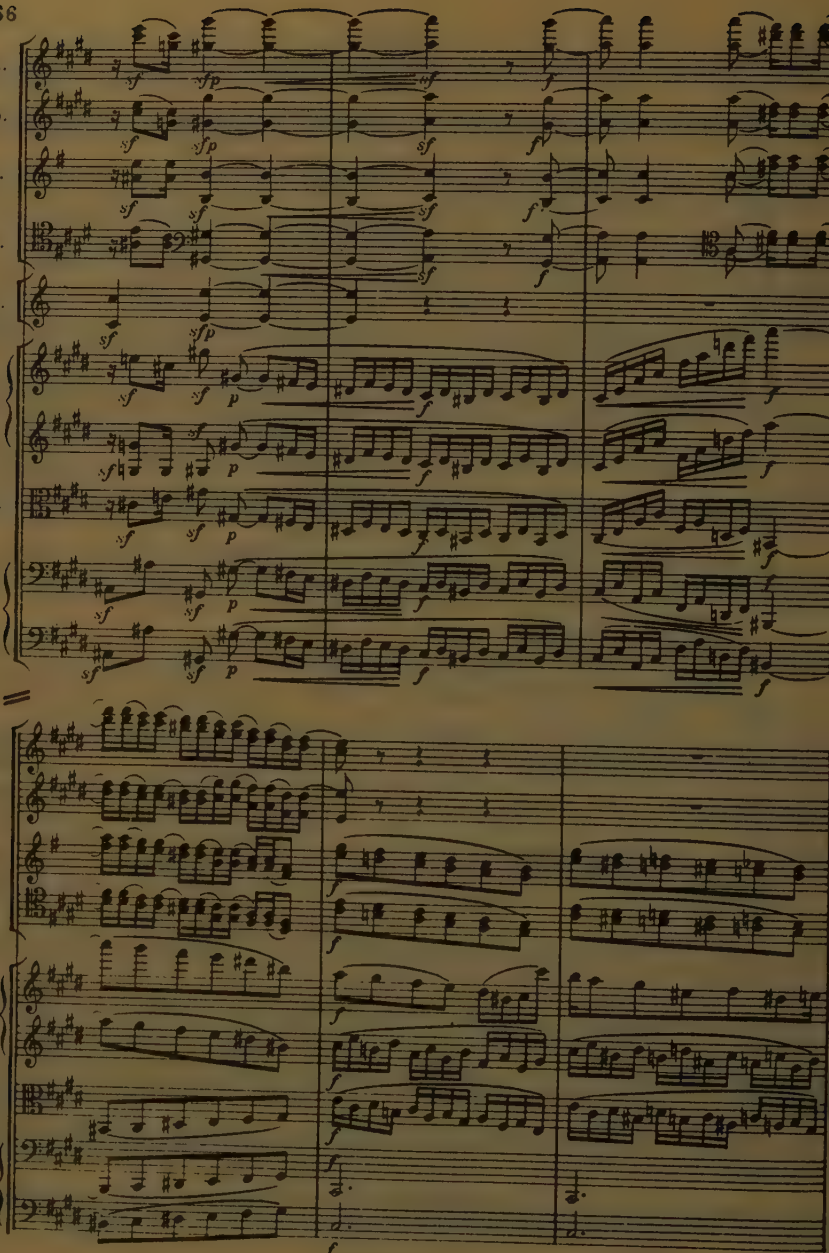

10
Vl.
Br.
Vc.
Kb.
dim.
p dim.
Fl.
Hb.
Kl.
Fg.
1.
espr.
dolce
espress.
pp
rf
p

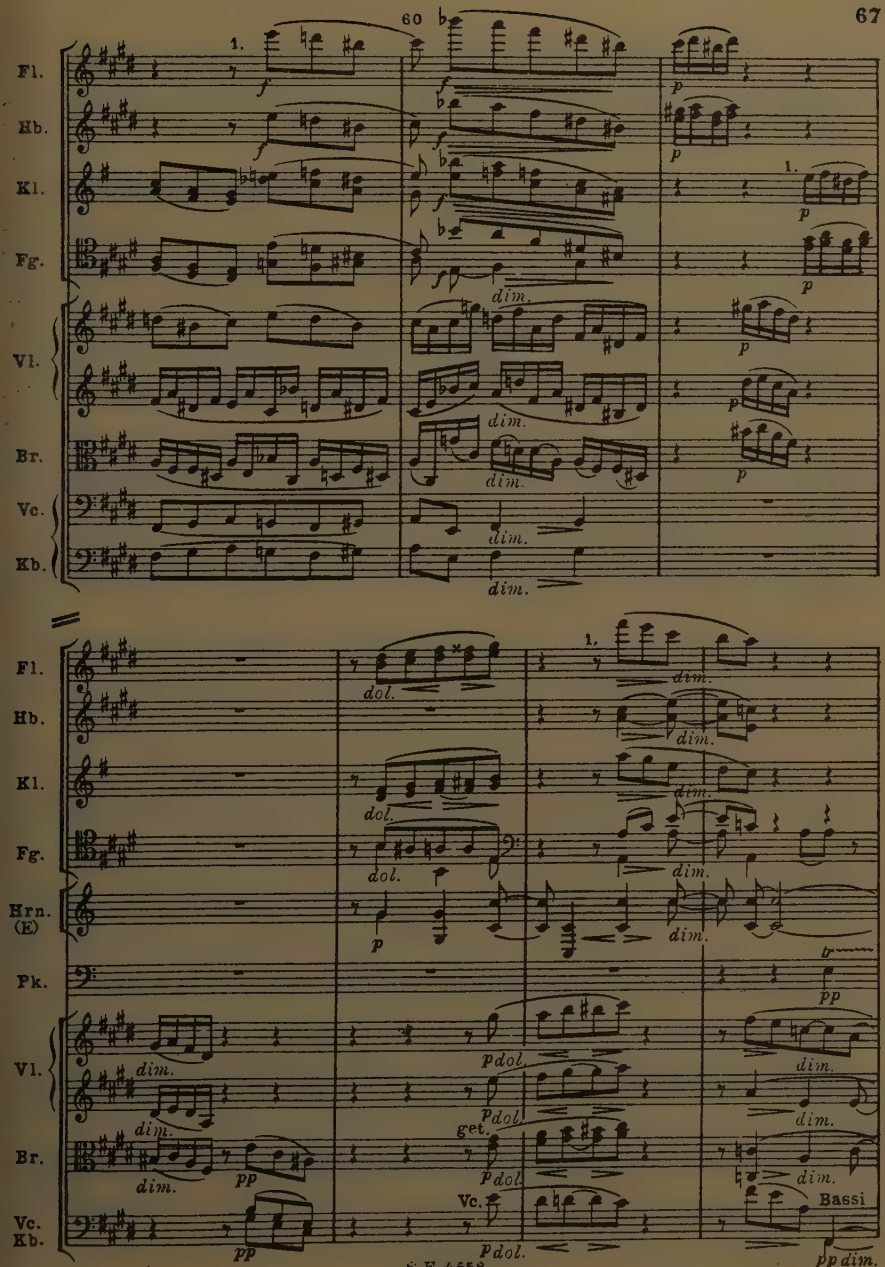

zu 2
20
Fl.
Hb.
Kl.
Fg.
K. Fg.
Hrn. (E)
Vl.
Br.
Vc. Kb.
cresc.
Bassi
dolce
dolce

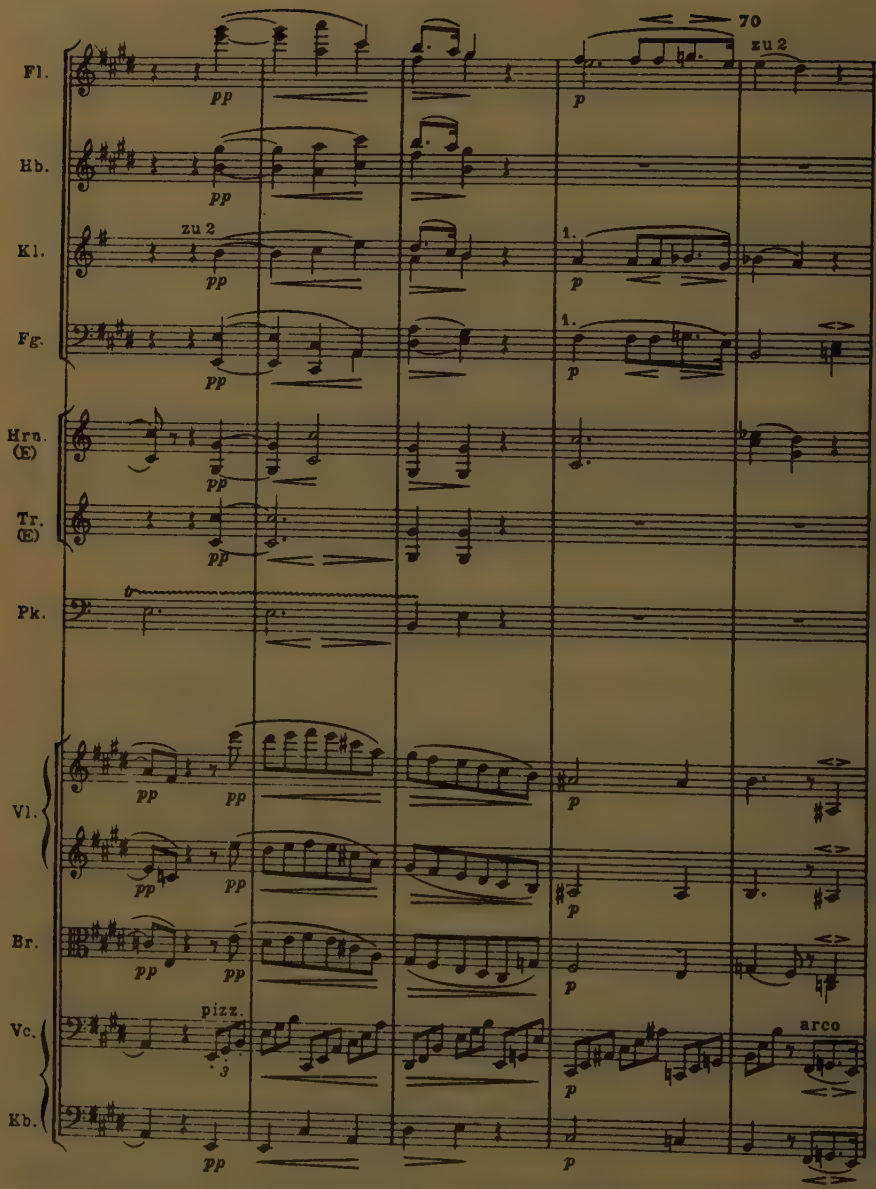

30
Fg.
Hrn. (E)
Vl.
Br.
Vc. Kb.
get.
pizz.
arco
pizz.

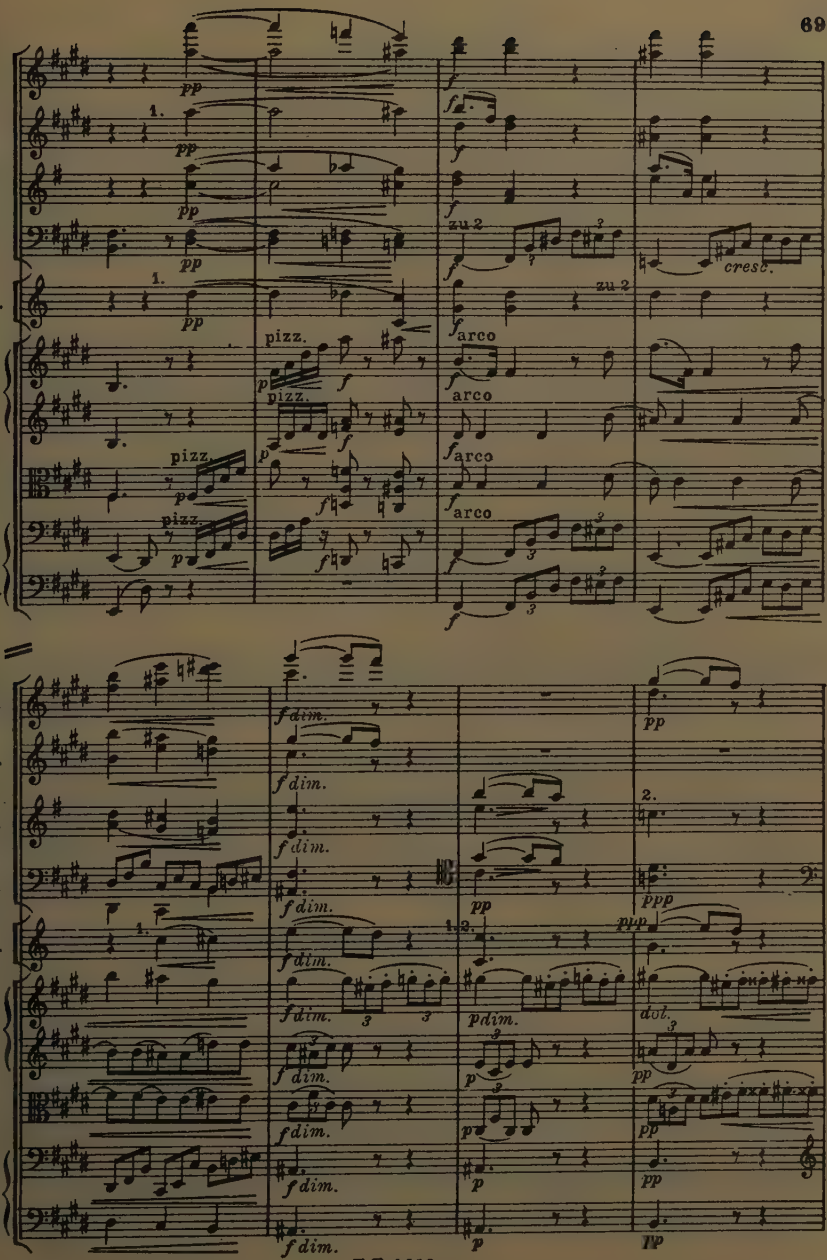

40
1.
Hb.
p dolce
Fg.
sf
p
Hrn.
(C)
Vl.
sf
p dolce
sf
p dolce
Br.
sf
p dolce
arco
Vc.
Kb.
sf
p
Hb.
p
Kl.
1.
p dolce
Vl.
Br.
Kl.
Vl.
Br.
Vc.
Kb.
p

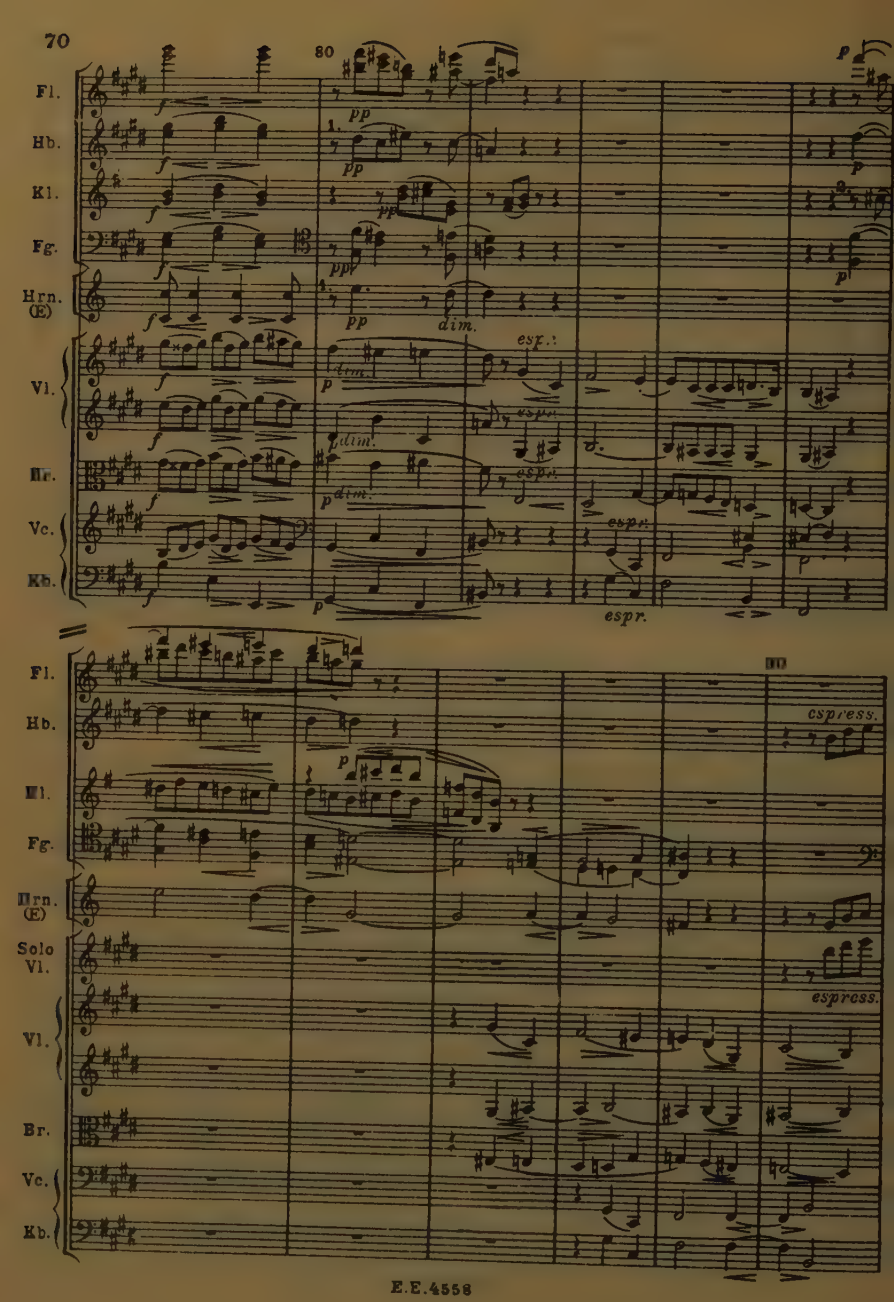

Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Vl.
Br.
Vc.
Kb.
50
1.
p
sf
Bassi

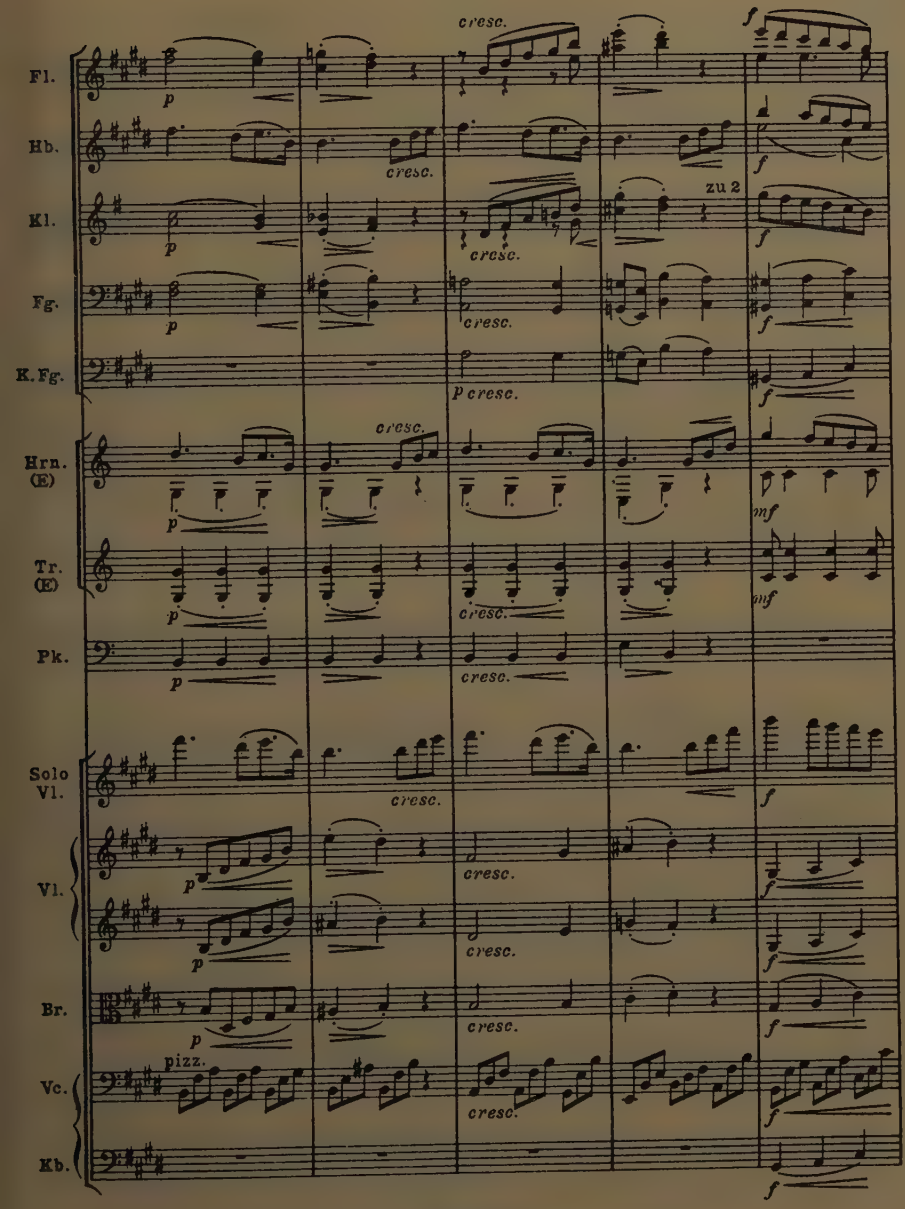

Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Vl.
Br.
Vc.
Kb.

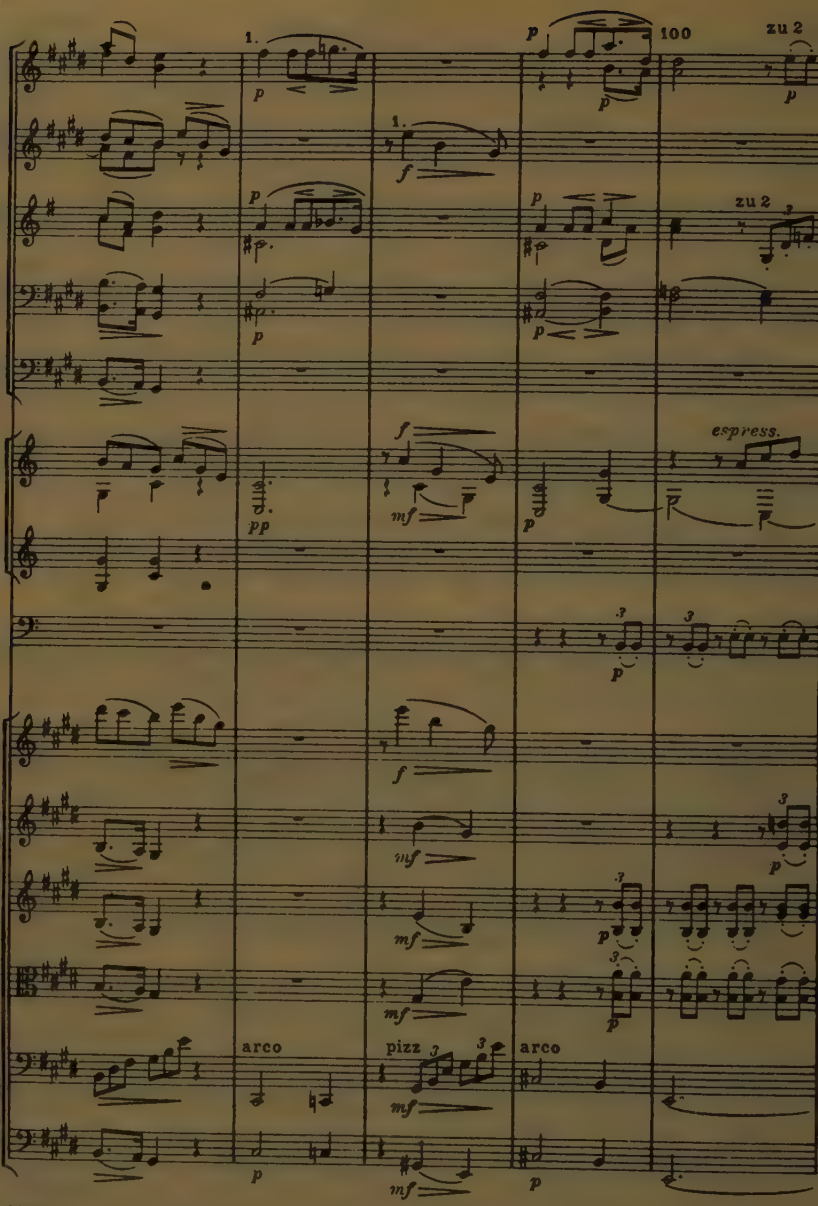

Fl.
Hb.
Kl.
Fg.
Vl.
Br.
Vc.
Kb.
Hrn. (E)
Pk.
1.
f
p
dim.
dol.
pp
get.
Vc.
Bassi

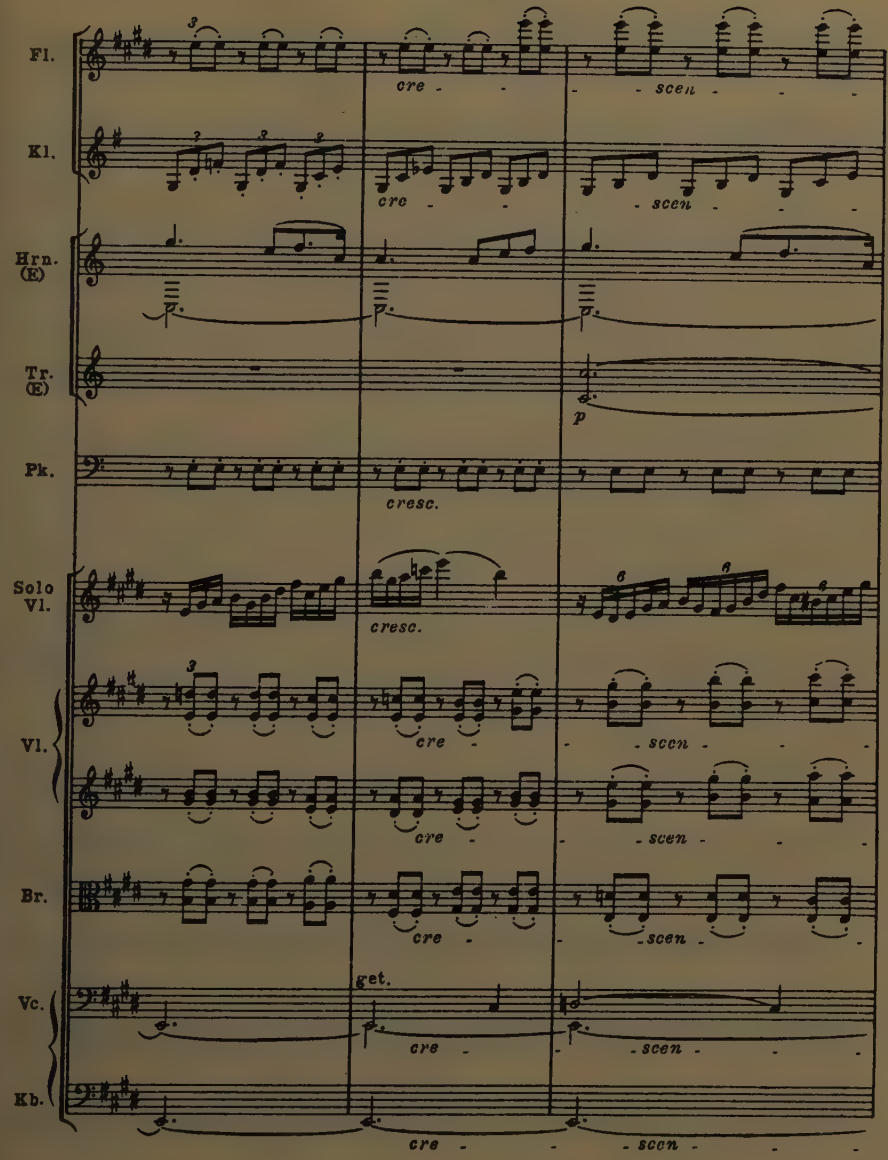

70
zu 2
Fl.
Hb.
Kl.
zu 2
1.
Fg.
1.
Hrn. (E)
Tr. (E)
Pk.
Vl.
Br.
pizz.
arco
Vc.
Kb.
pp
p

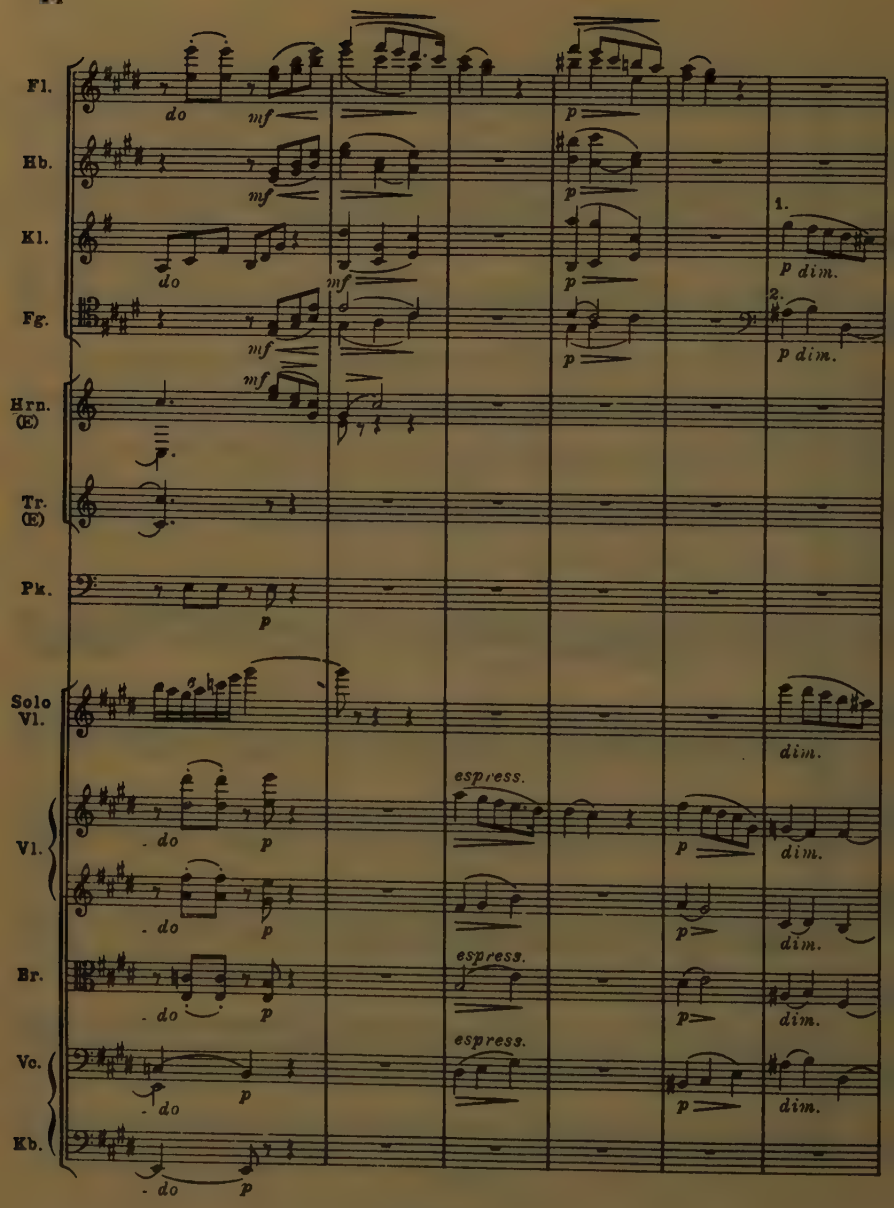

Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Vl.
Br.
Vc.
Kb.
pp
1.
f
zu 2
cresc.
pizz.
arco
p
f dim.
pp
2.
ppp
1.2.
p dim.
dol.

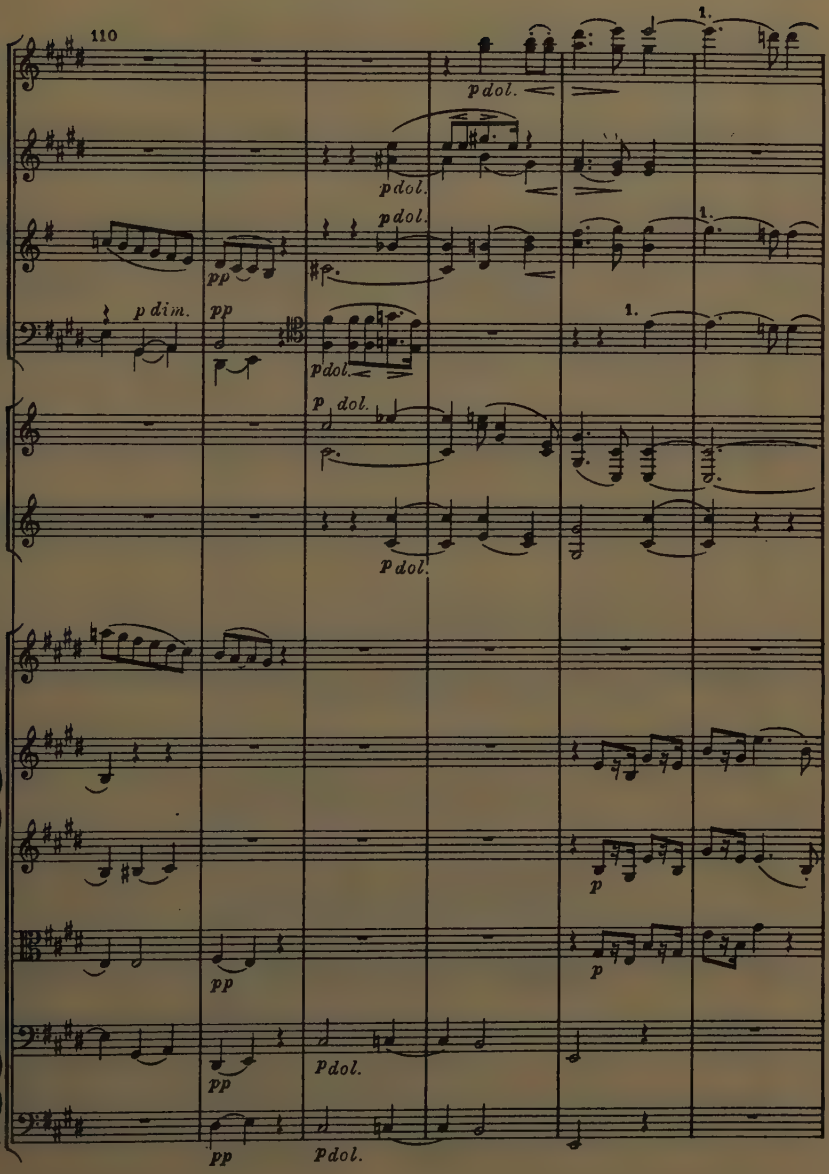

80
Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Vl.
Br.
Vc.
Kb.
pp
dim.
espr.
espress.
Solo Vl.

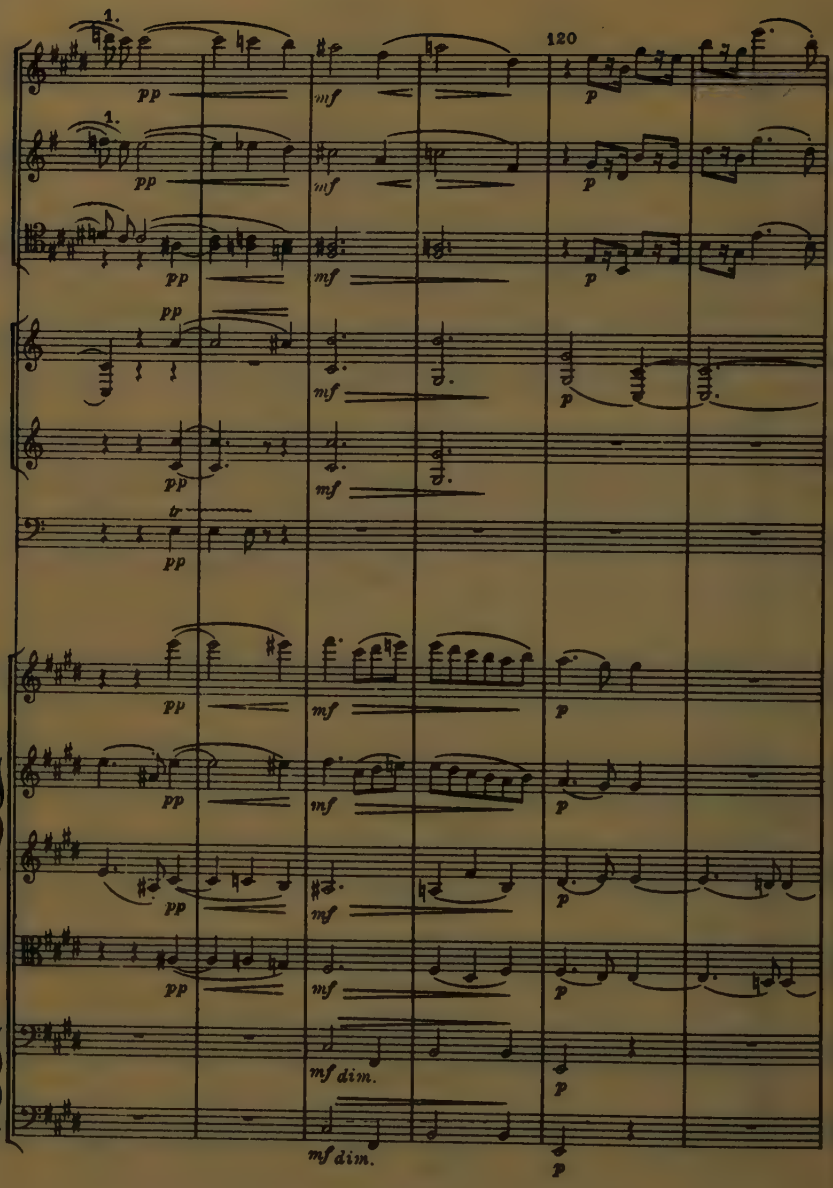

Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (E)
Tr. (E)
Pk.
Solo Vl.
Vl.
Br.
Vc.
Kb.
cresc.
zu 2
pizz.

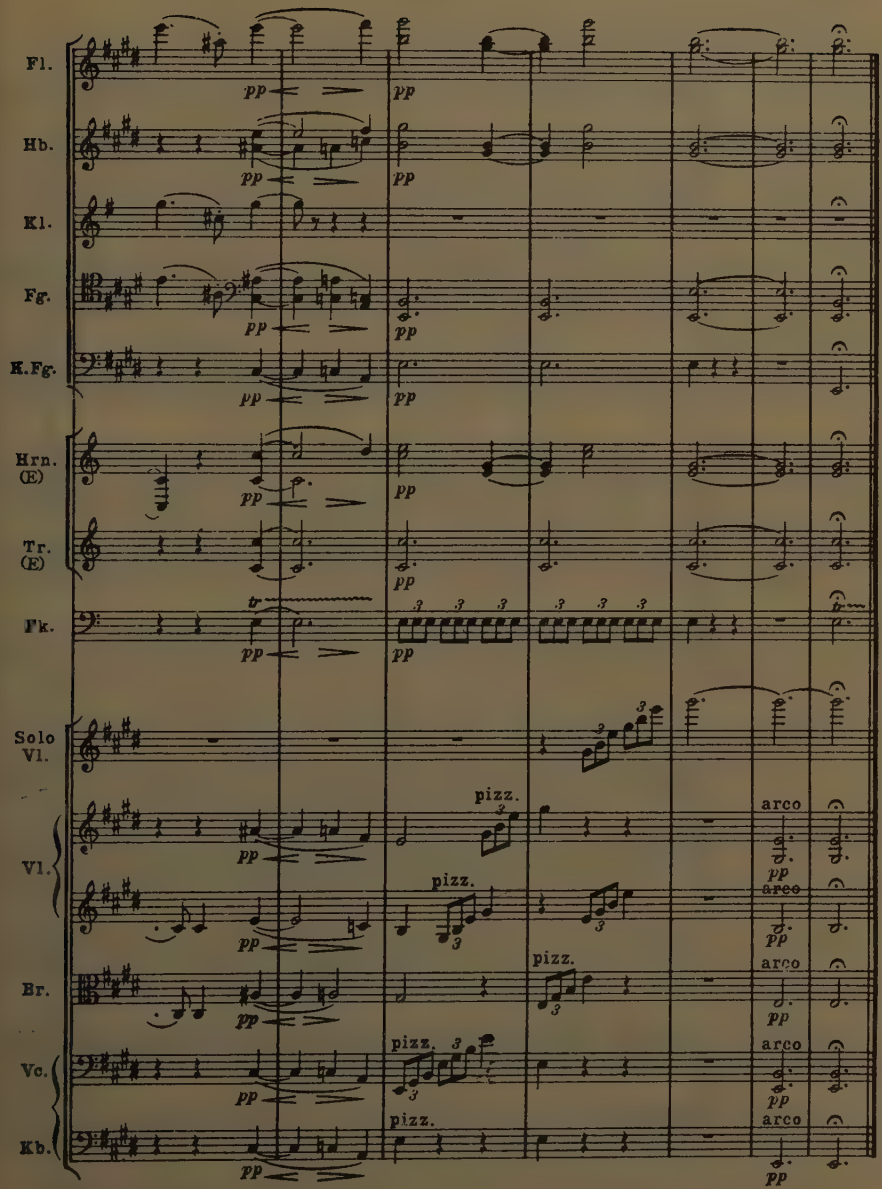

Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (E)
Tr. (E)
Pk.
Solo Vl.
Vl.
Br.
Vc.
Kb.
1.
100
zu 2
espress.
arco
pizz
arco


Fl.
cre - - - scen - - -
Kl.
cre - - - scen - - -
Hrn. (E)
Tr. (E)
p
Pk.
cresc.
Solo Vl.
cresc.
Vl.
cre - - - scen - - -
cre - - - scen - - -
Br.
cre - - - scen - - -
Vc.
get.
cre - - - scen - - -
Kb.
cre - - - scen - - -

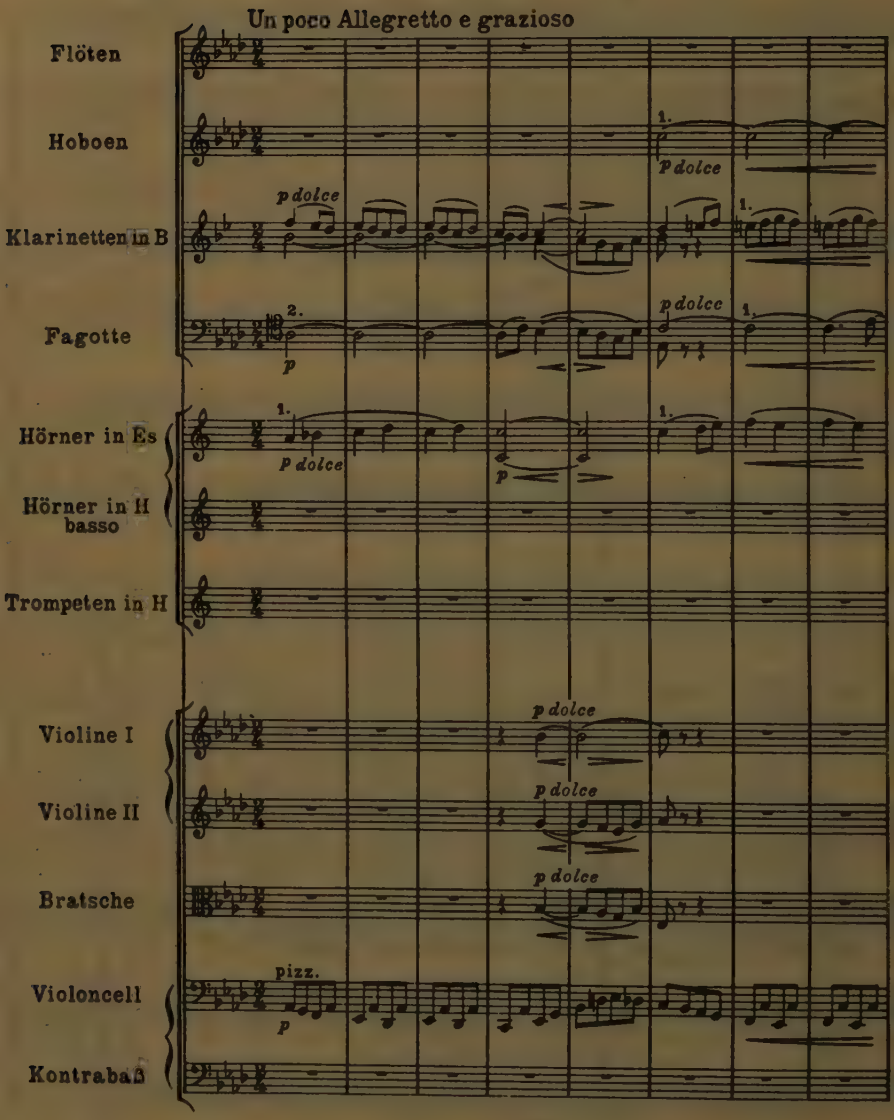

Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Tr. (E)
Pk.
Solo Vl.
Vl.
Br.
Vc.
Kb.
do
mf
p
1.
2.
p dim.
espress.
dim.

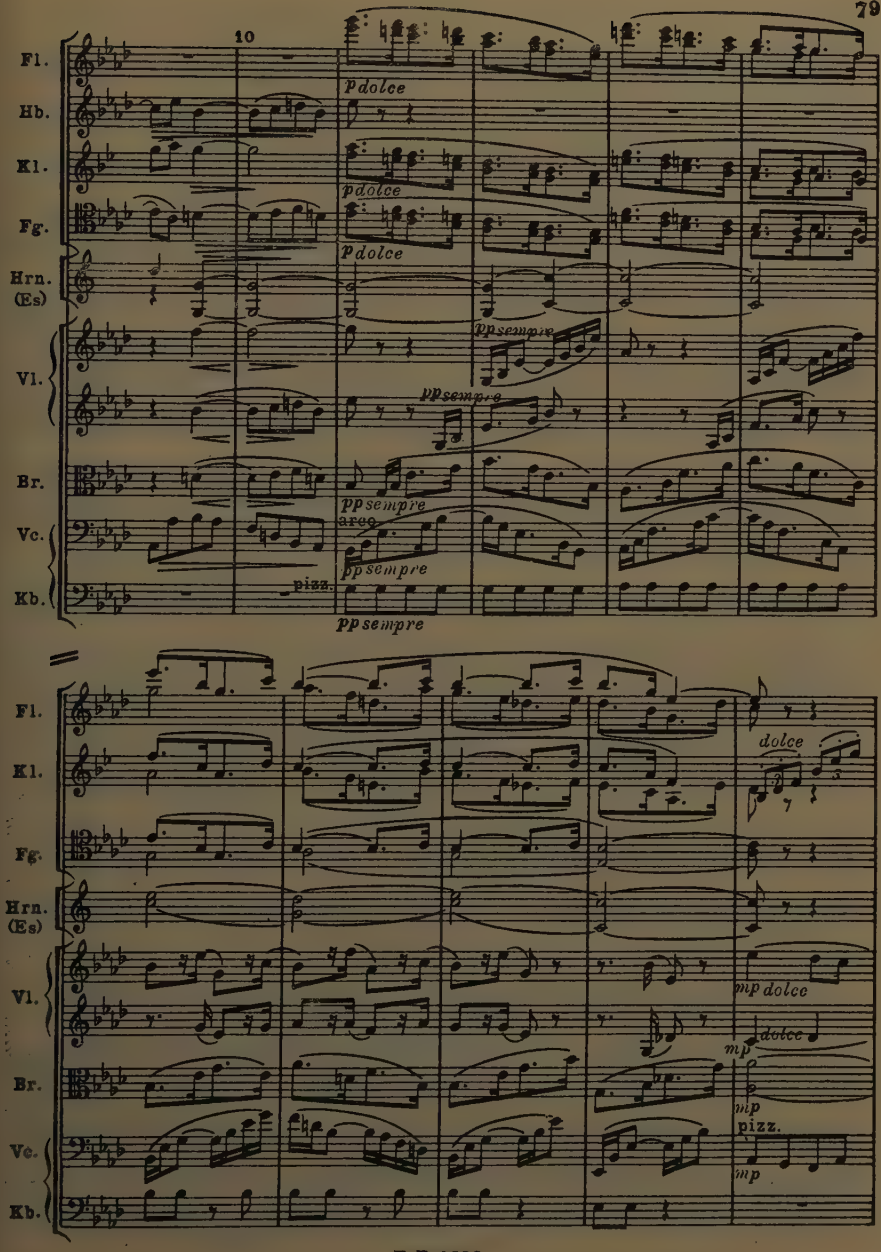

110
Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Tr. (E)
Solo Vl.
Vl.
Br.
Vc.
Kb.
p dol.
pp
p dim.
1.

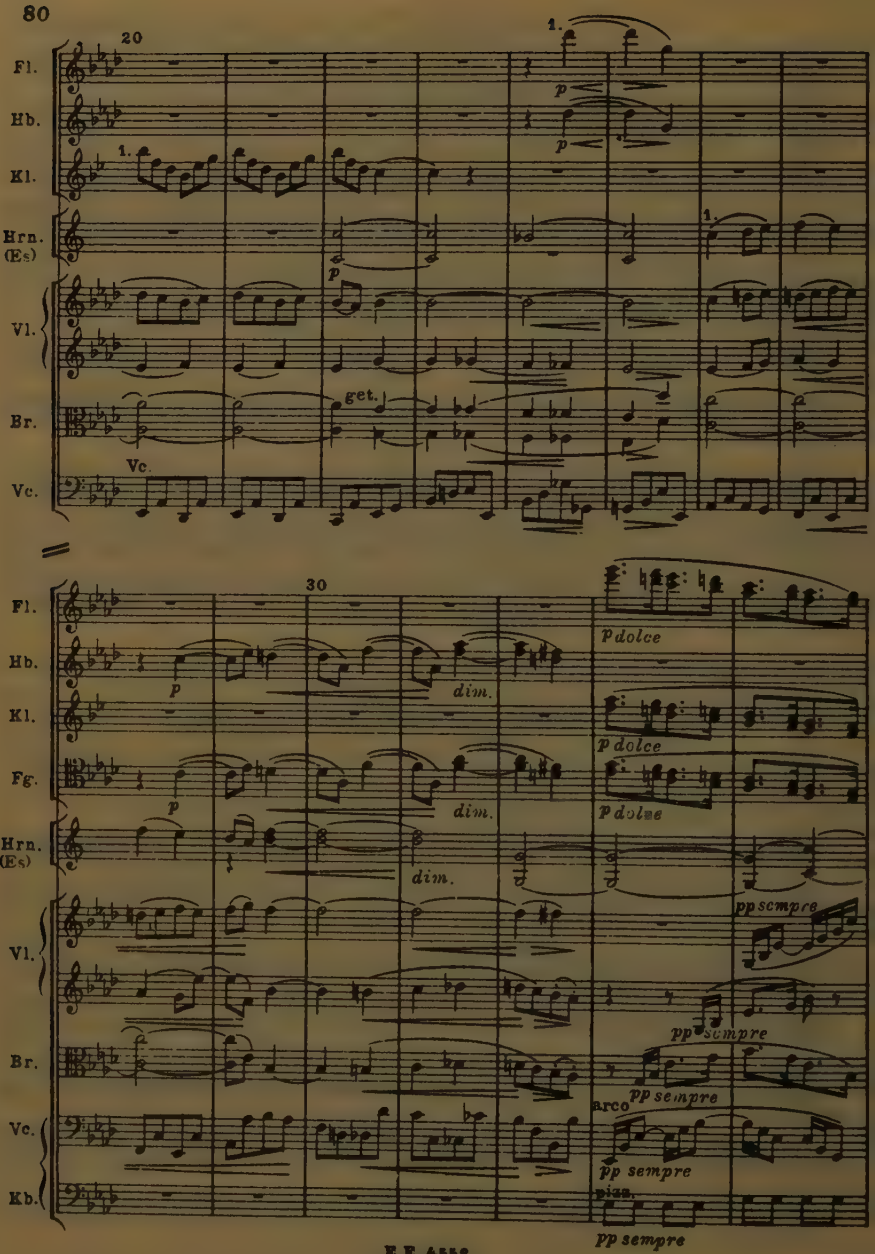

1.
120
Fl.
Kl.
Fg.
Hrn. (E)
Tr. (E)
Pk.
Solo Vl.
Vl.
Br.
Vc.
Kb.
pp
mf
p
mf dim.

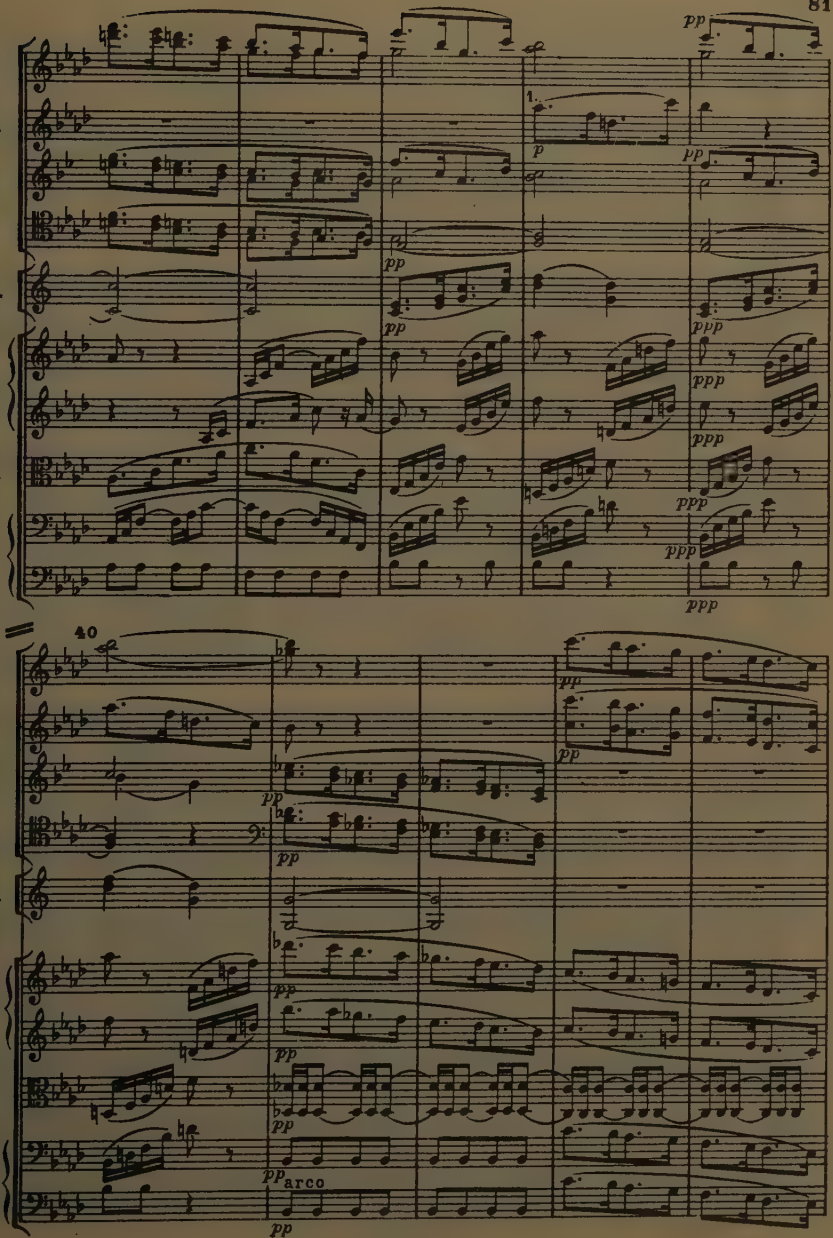

Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (E)
Tr. (E)
Pk.
Solo Vl.
Vl.
Br.
Vc.
Kb.
pp
pizz.
arco

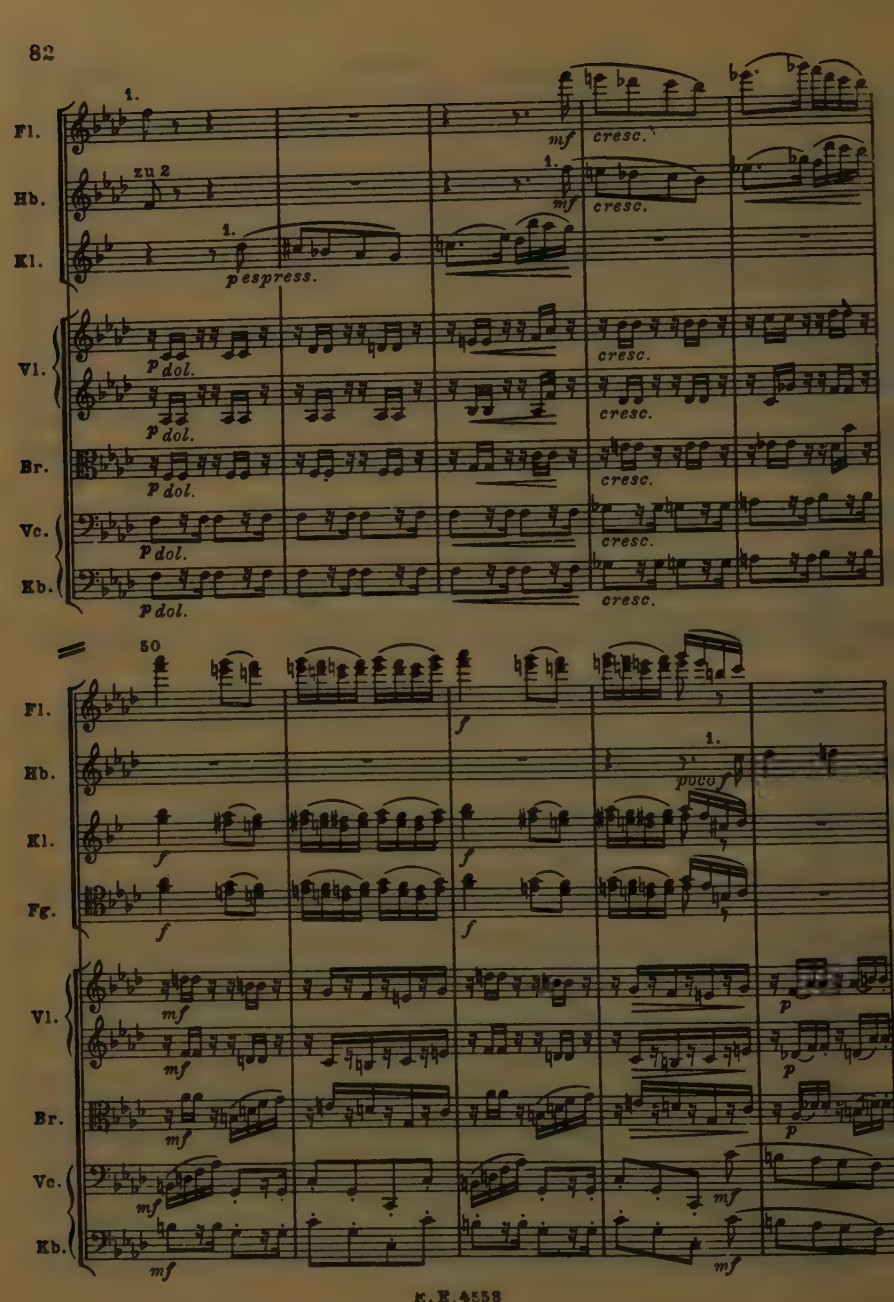
III

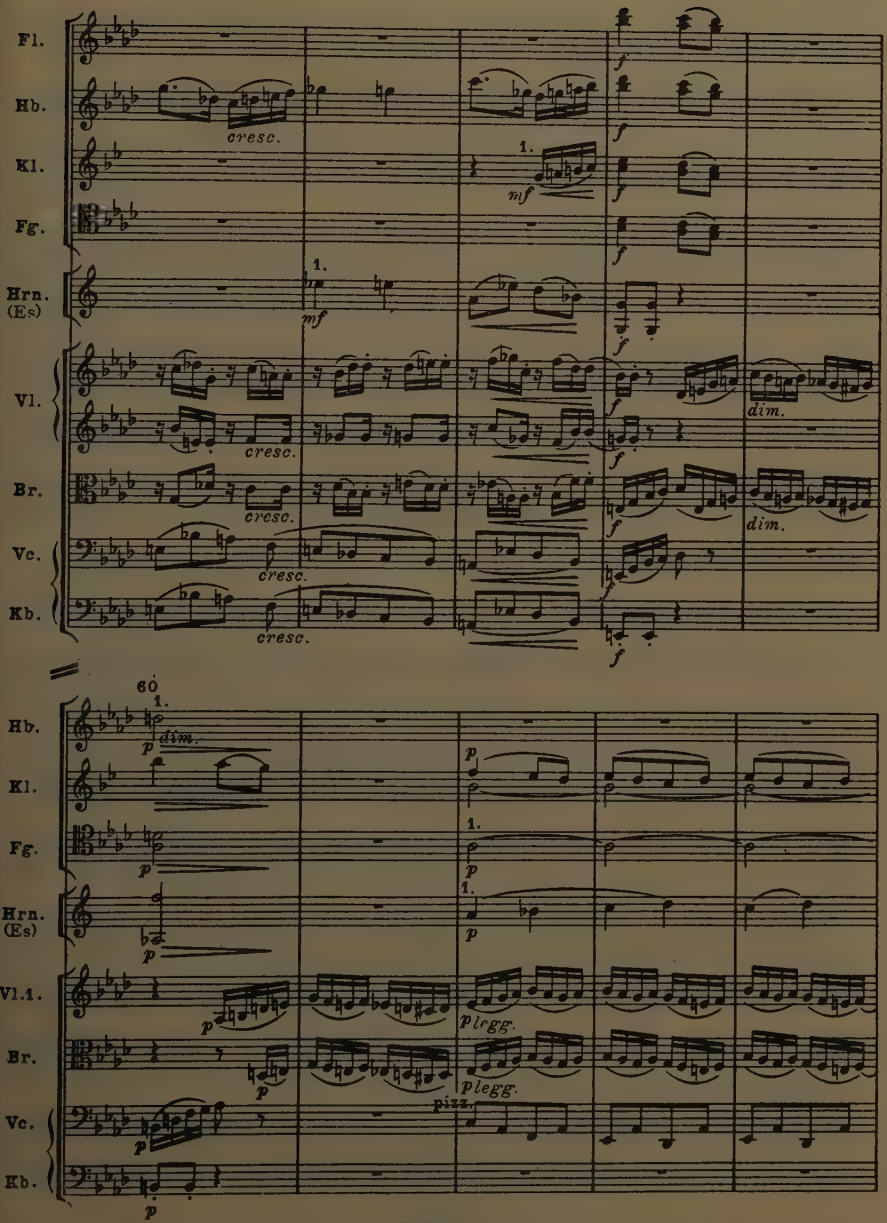

Un poco Allegretto e grazioso
Flöten
Hoboen
Klarinetten in B
Fagotte
Hörner in Es
Hörner in H basso
Trompeten in H
Violine I
Violine II
Bratsche
Violoncell
Kontrabaß
p dolce
pizz.

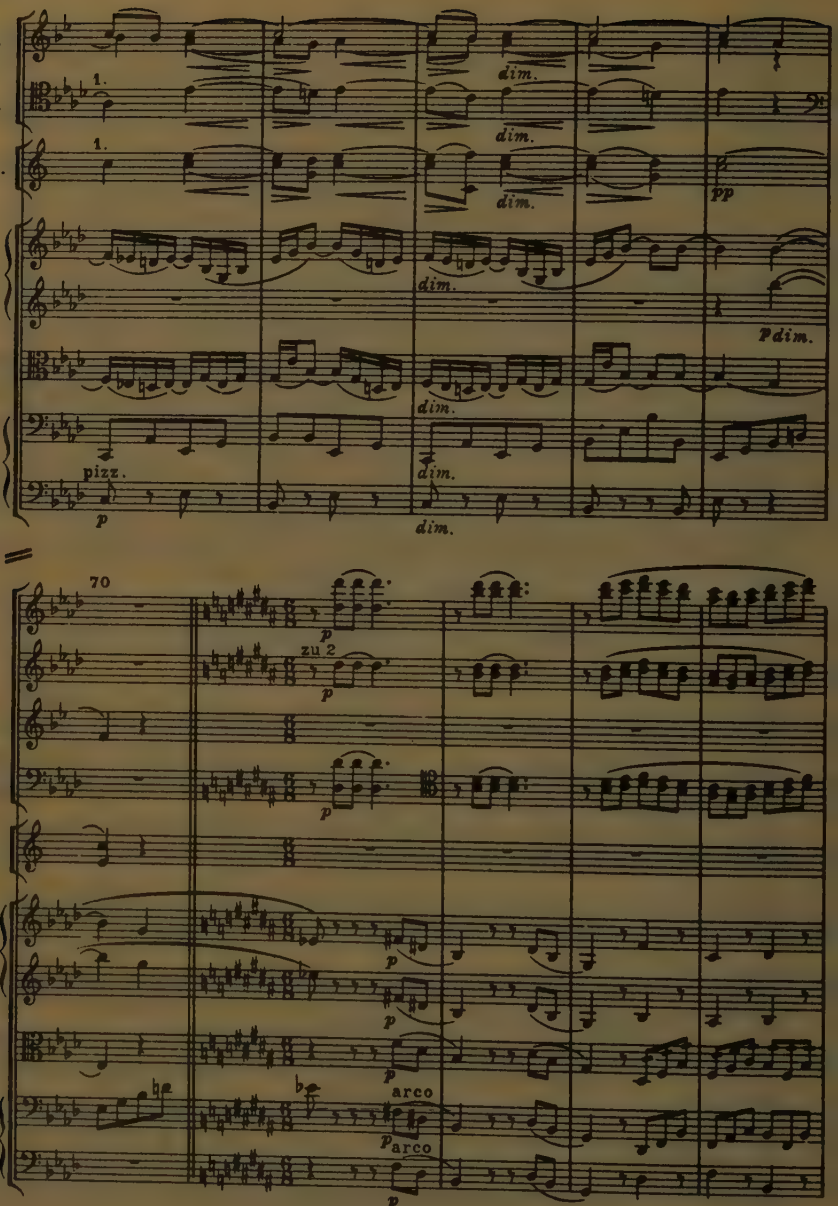

10
Fl.
Hb.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
pdolce
pdolce
pdolce
ppsempre
ppsempre
ppsempre
arco
ppsempre
pizz.
ppsempre
dolce
mp dolce
mp
dolce
mp
pizz.
mp

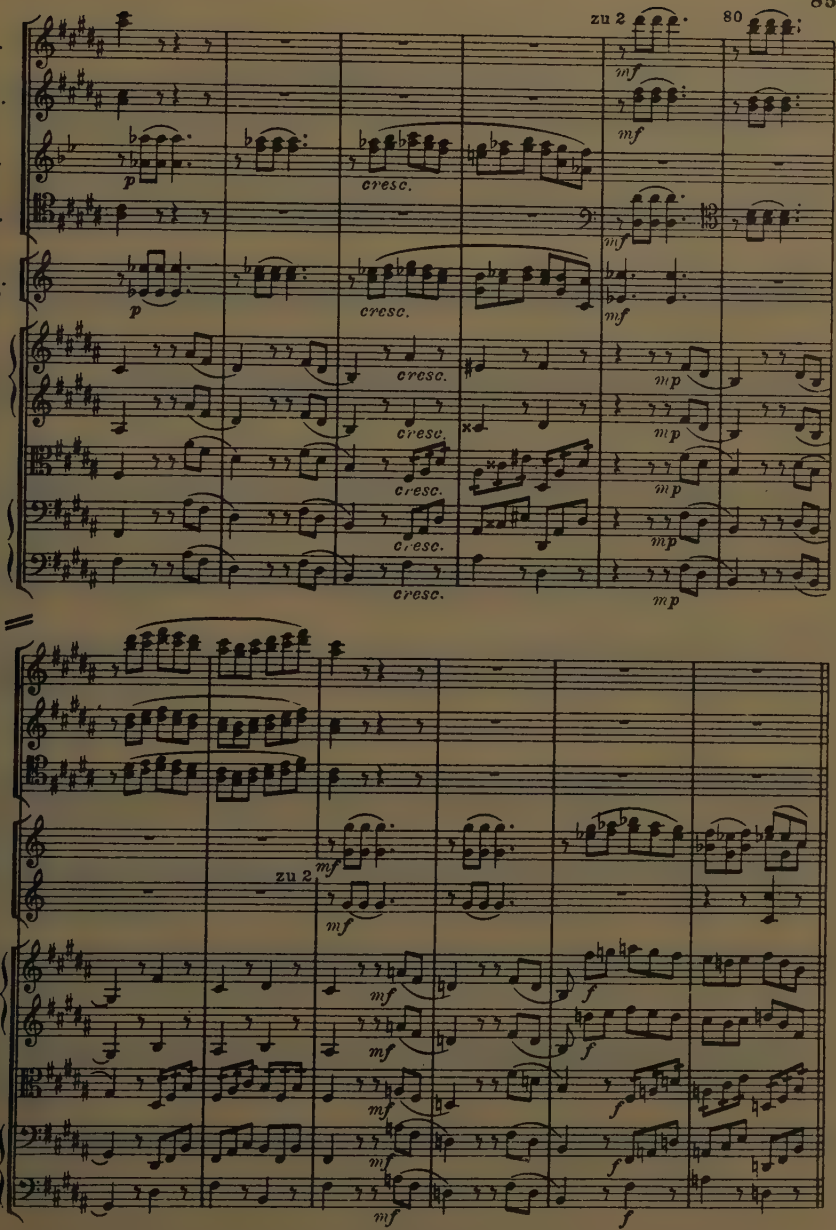

20
1.
Fl.
Hb.
Kl.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
p
get.
30
dim.
Pdolce
ppsempre
pp sempre
arco
pizz.

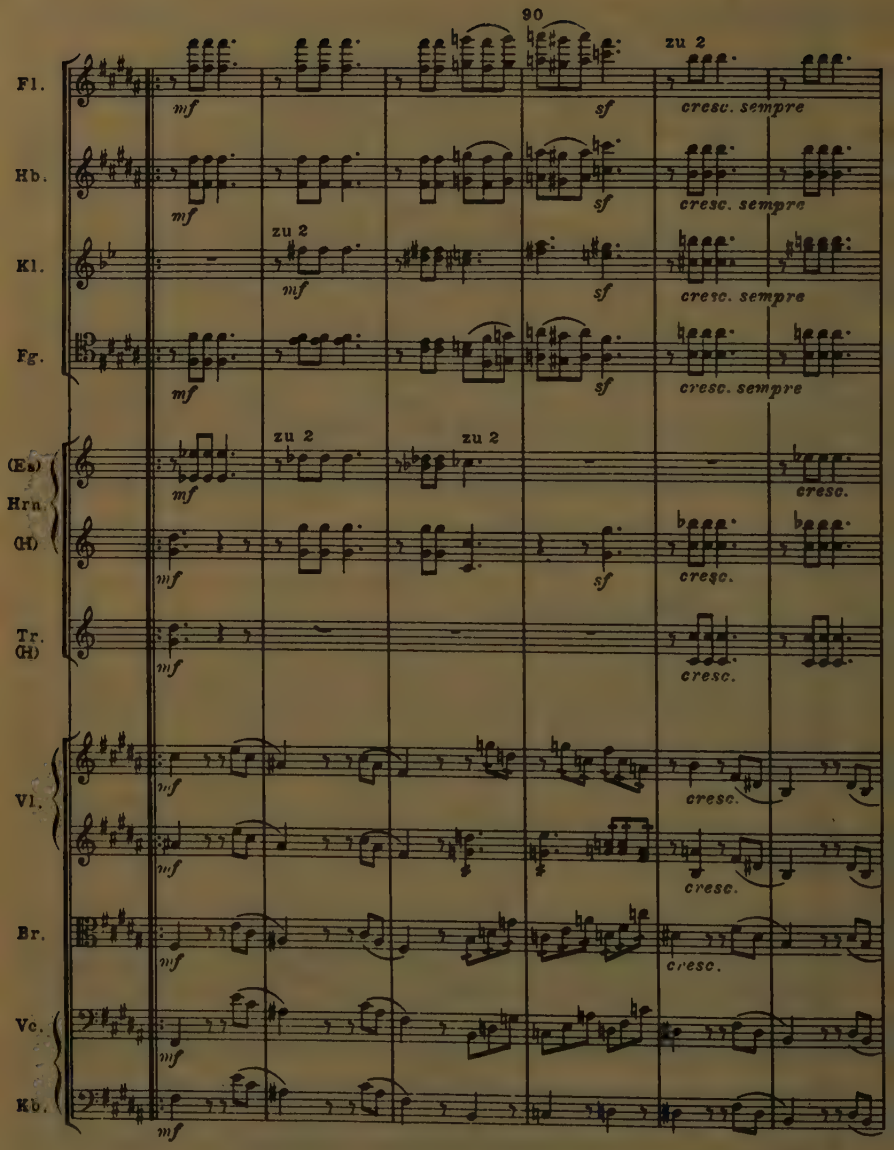

Fl.
Hb.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
40
arco

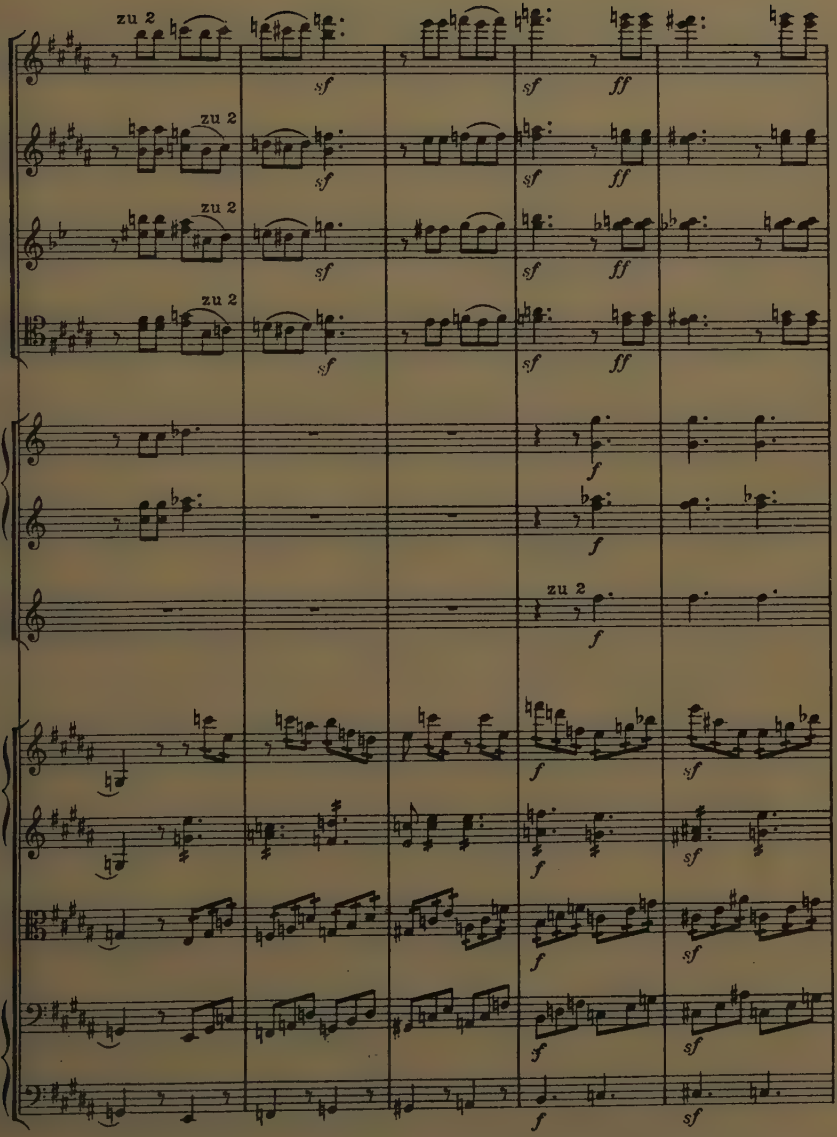

Fl.
Hb.
Kl.
Vl.
Br.
Vc.
Kb.
1.
zu 2
mf
cresc.
p espress.
p dol.
50
Fg.
f
poco f
p

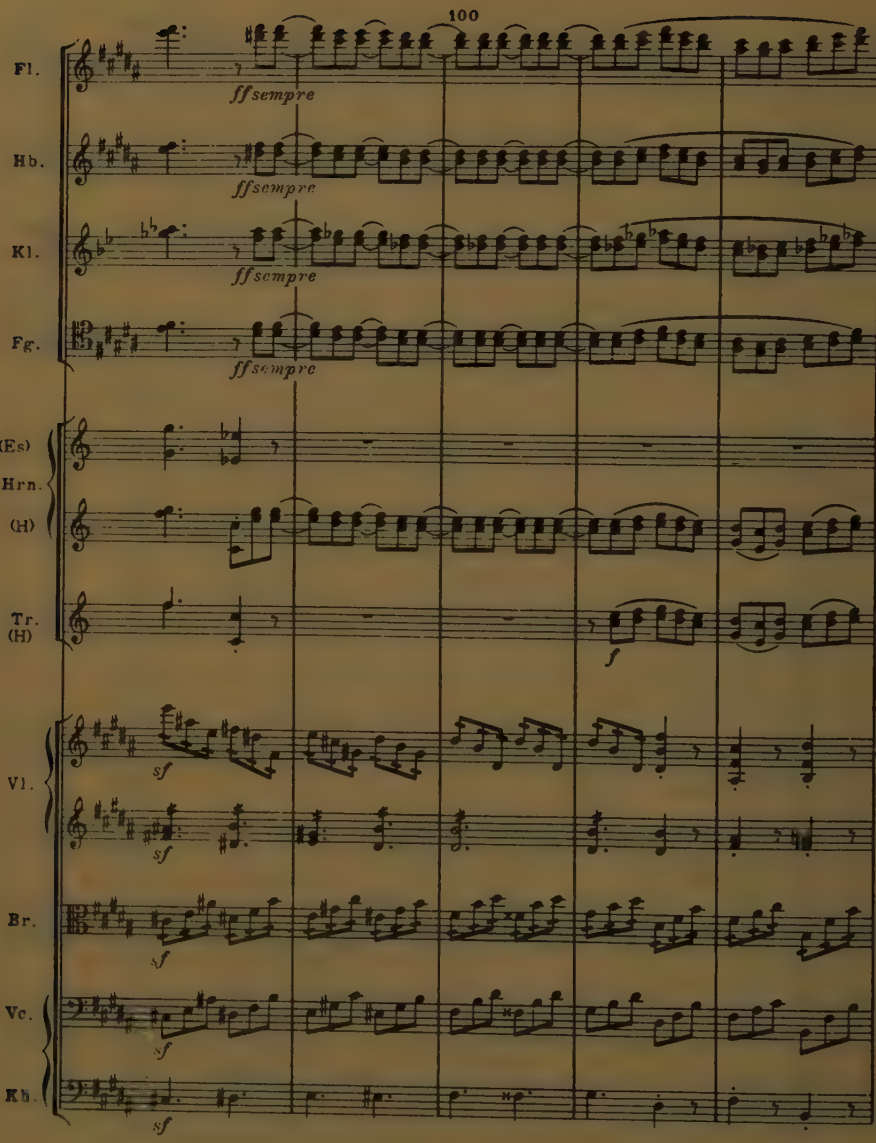

Fl.
Hb.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
cresc.
mf
dim.
60
Vl.1.
plegg.
pizz.

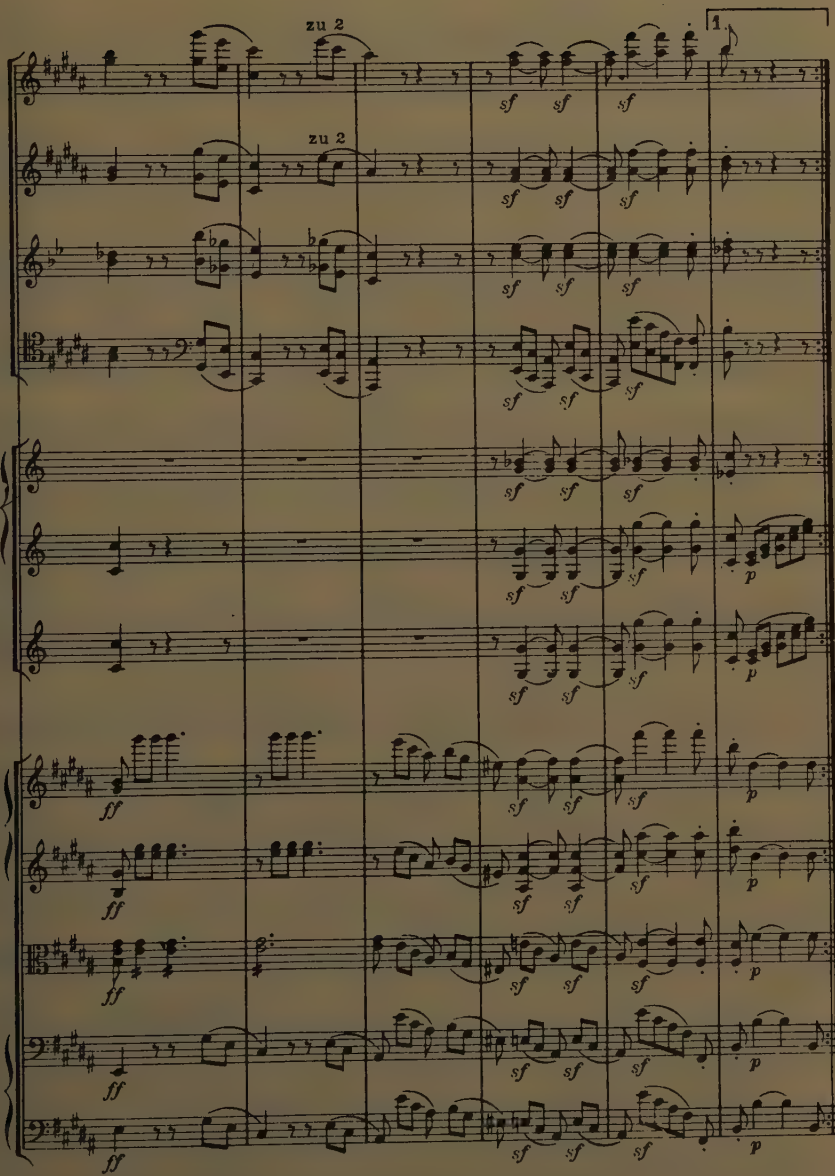

Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
1.
dim.
pp
Pdim.
pizz.
p
70
Fl.
Hb.
zu 2
arco

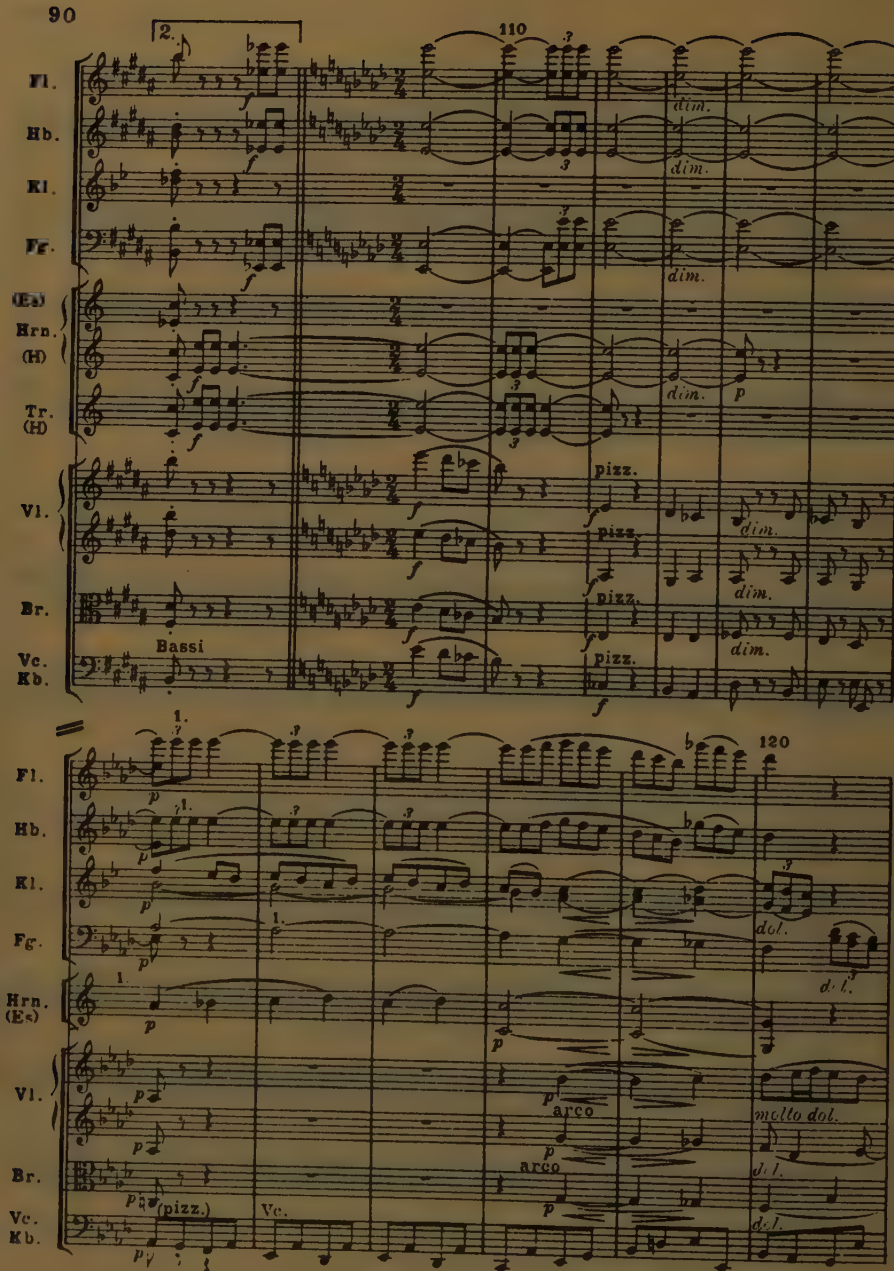

zu 2
80
Fl.
Hb.
Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
p
cresc.
mf
mp
Hrn. (H)
Tr. (H)
zu 2
f

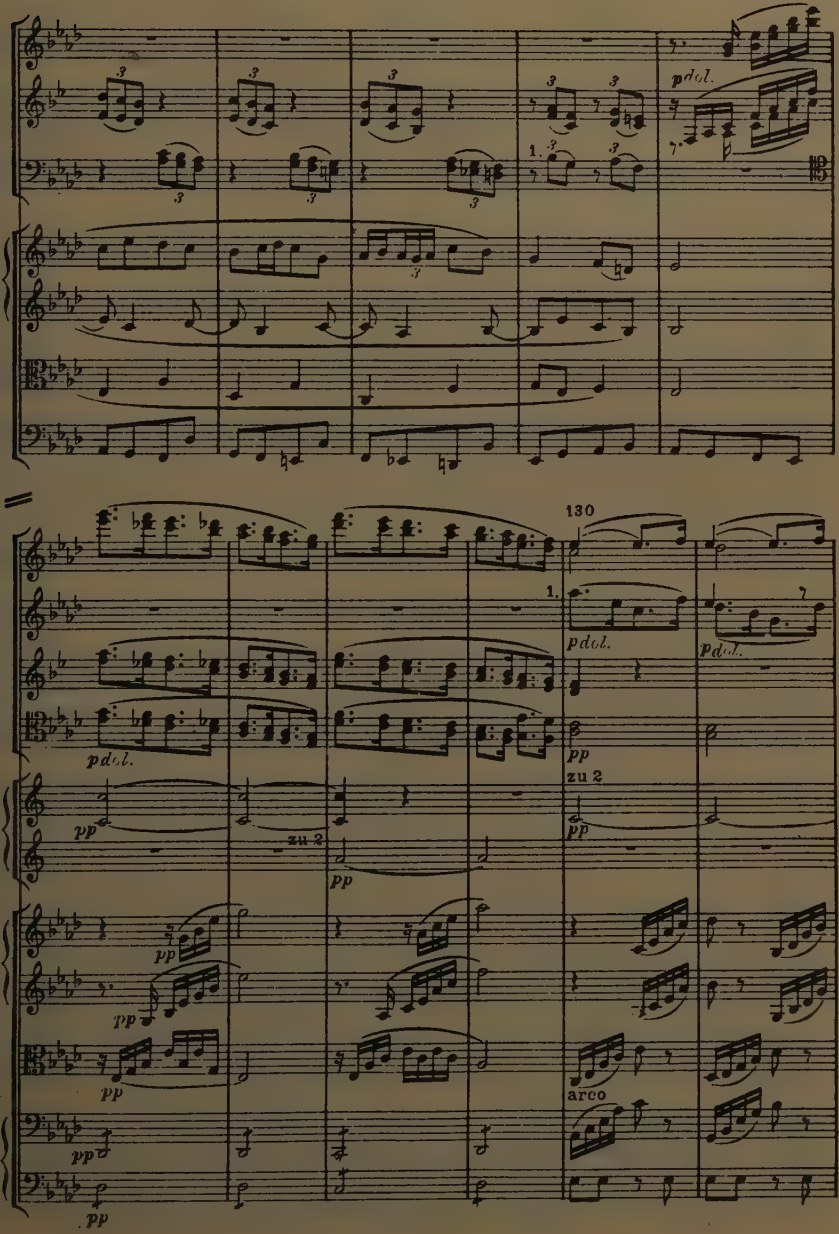

90
Fl.
Hb.
Kl.
Fg.
(Es)
Hrn.
(H)
Tr.
(H)
Vl.
Br.
Vc.
Kb.
mf
sf
zu 2
cresc. sempre
cresc.

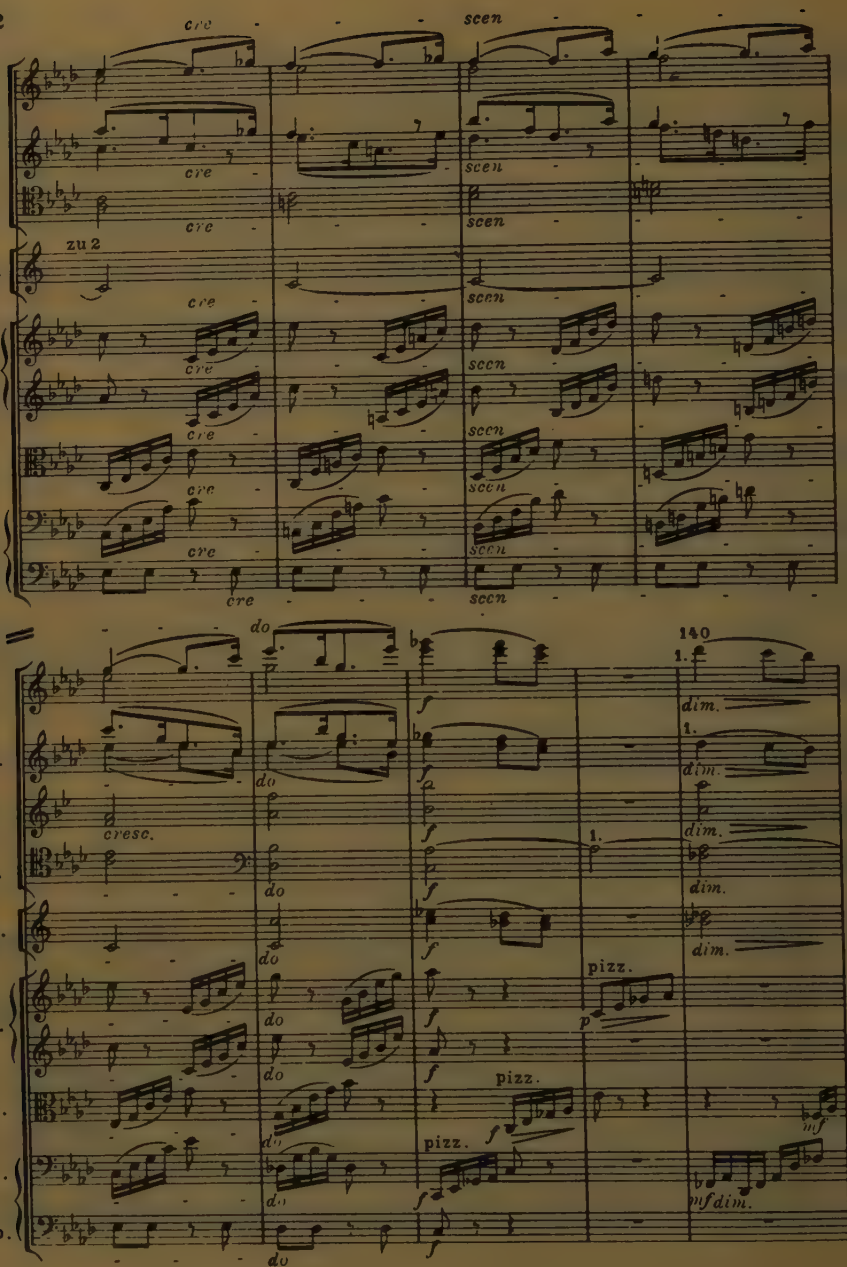

Fl.
Hb.
Kl.
Fg.
(Es)
Hrn.
(H)
Tr.
(H)
Vl.
Br.
Vc.
Kb.
zu 2
sf
ff
f

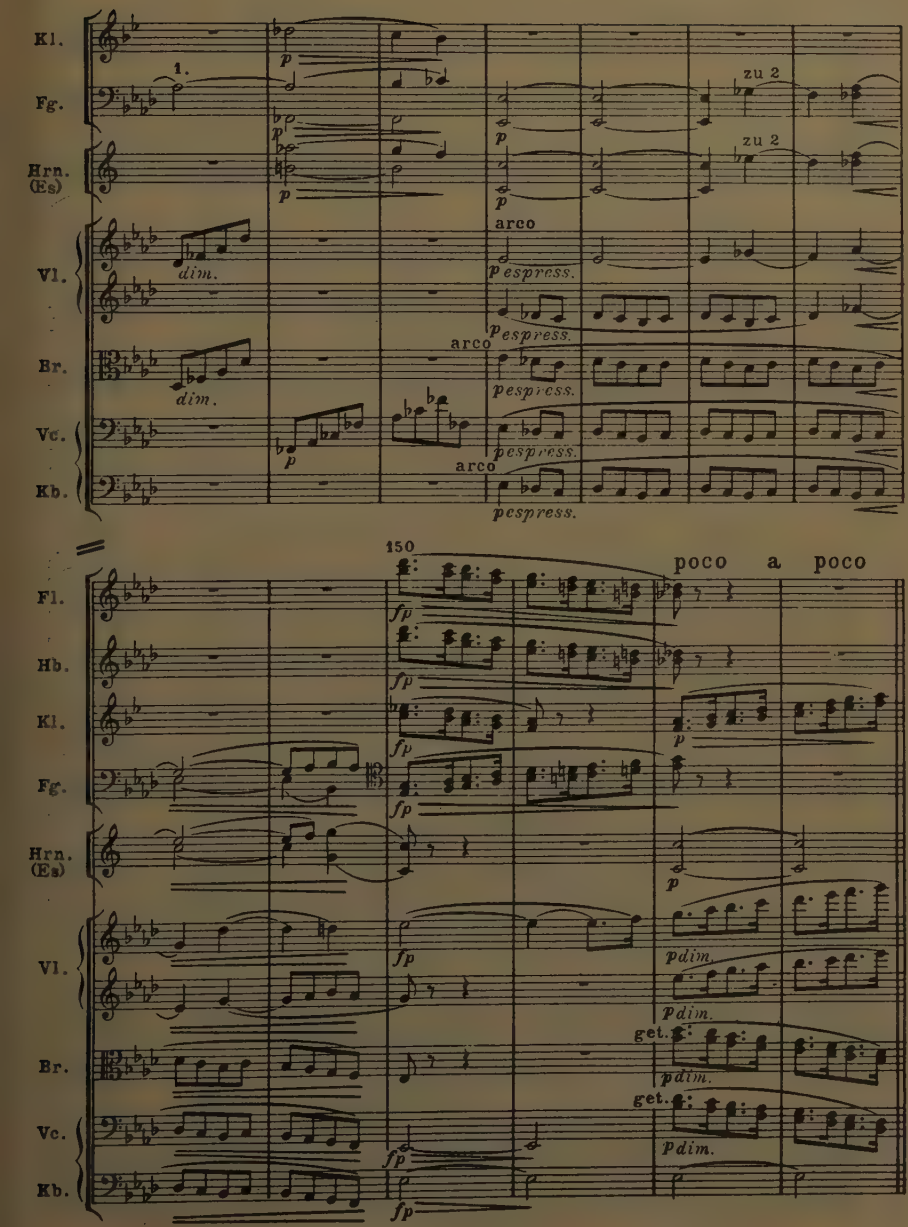

100
Fl.
ff sempre
Hb.
ff sempre
Kl.
ff sempre
Fg.
ff sempre
(Es)
Hrn.
(H)
Tr.
(H)
f
Vl.
sf
sf
Br.
sf
Vc.
sf
Kb.
sf

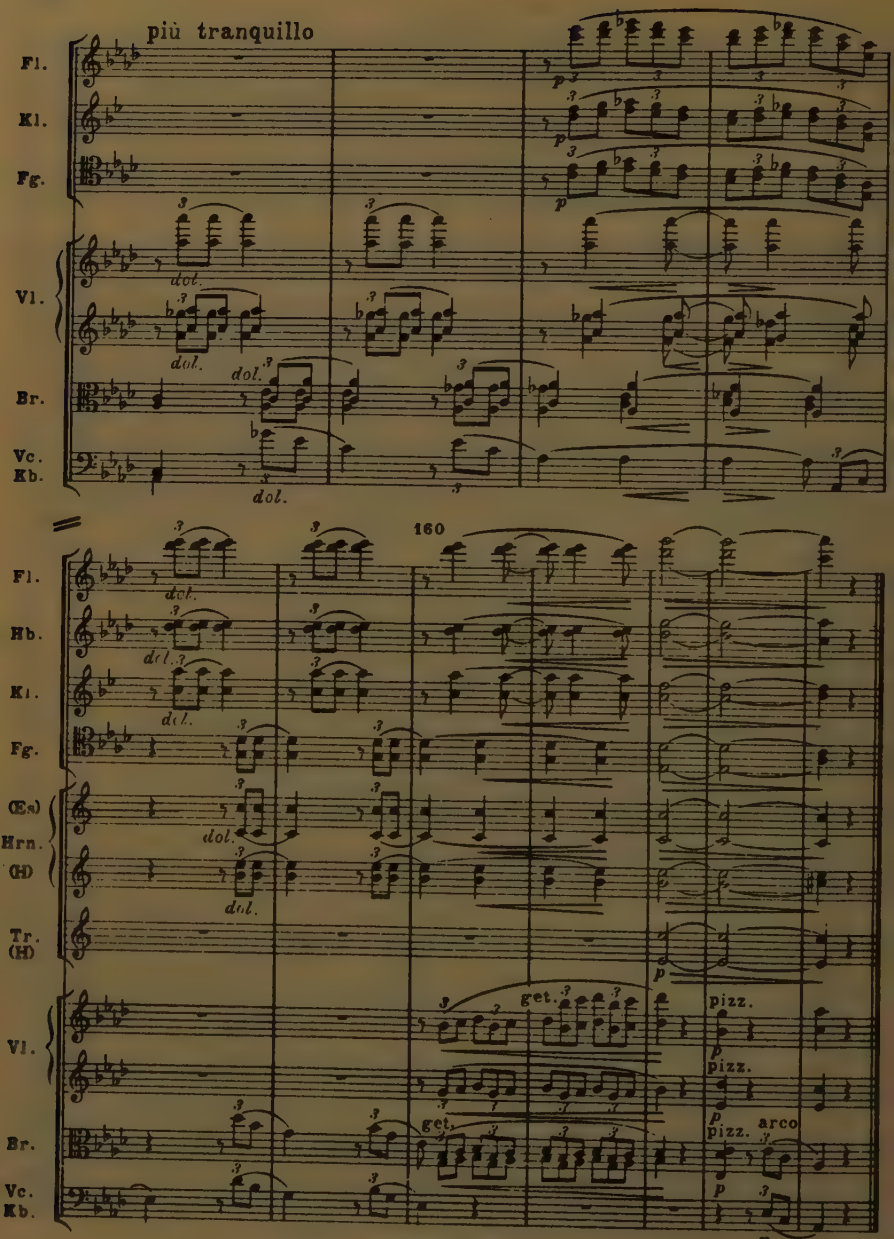

zu 2
zu 2
1.
Fl.
Hb.
Kl.
Fg.
(Es)
Hrn.
(H)
Tr.
(H)
Vl.
Br.
Vc.
Kb.
sf
ff
p


2.
110
Fl.
Hb.
Kl.
Fg.
(Es)
Hrn.
(H)
Tr.
(H)
Vl.
Br.
Vc.
Kb.
Bassi
dim.
pizz.
p
1.
120
arco
molto dol.
dol.
(pizz.)
Vc.

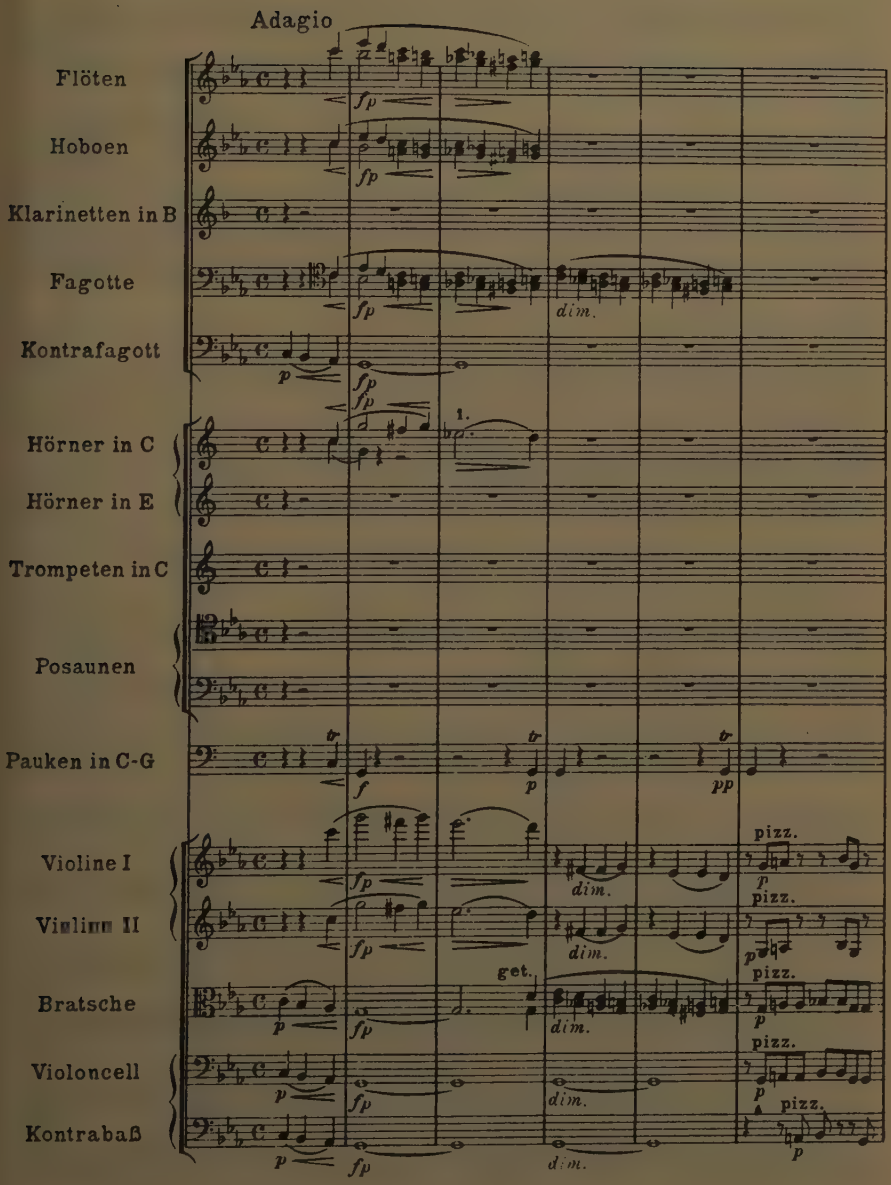

Fl.
Kl.
Fg.
Vl.
Br.
Vc.
pdol.
130
Hb.
(Es)
Hrn.
(H)
pp
zu 2
arco
Kb.

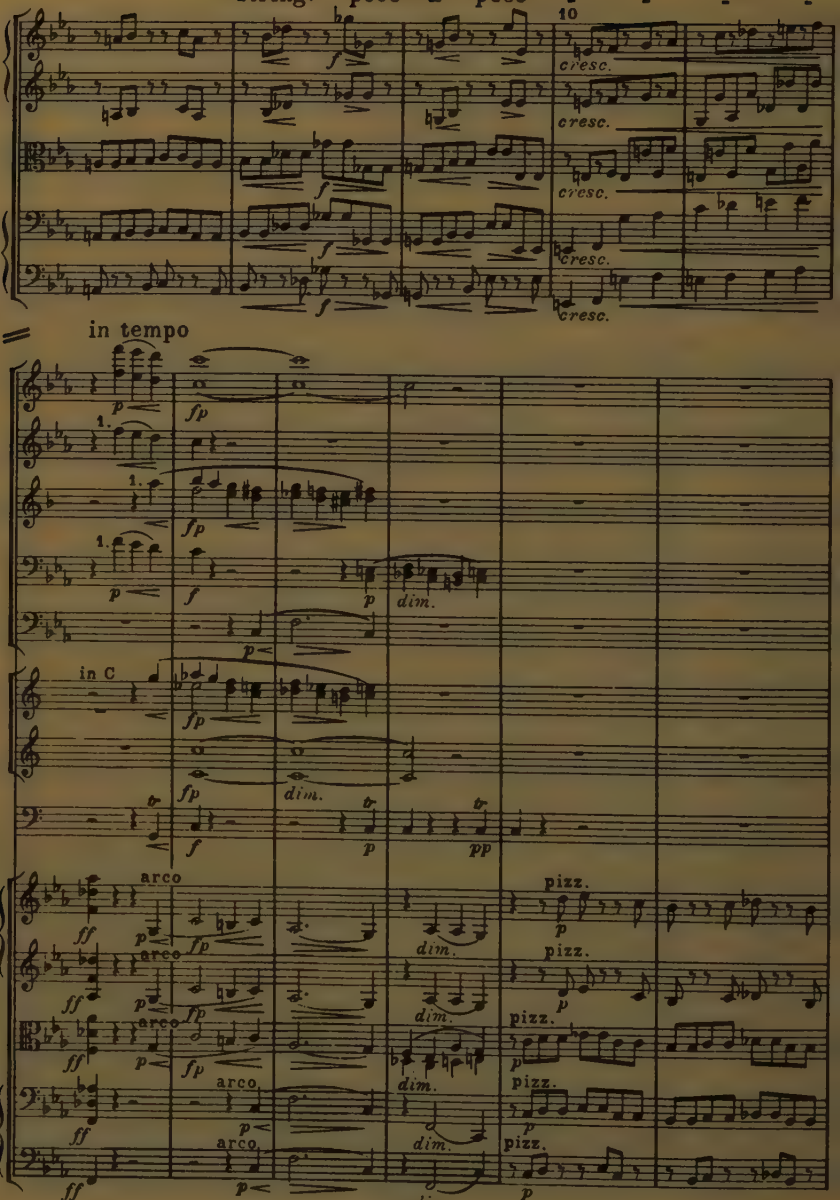

cre
scen
Fl.
Hb.
Fg.
zu 2
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
do
140
1.
dim.
Kl.
cresc.
pizz.
p
f
mf
pf

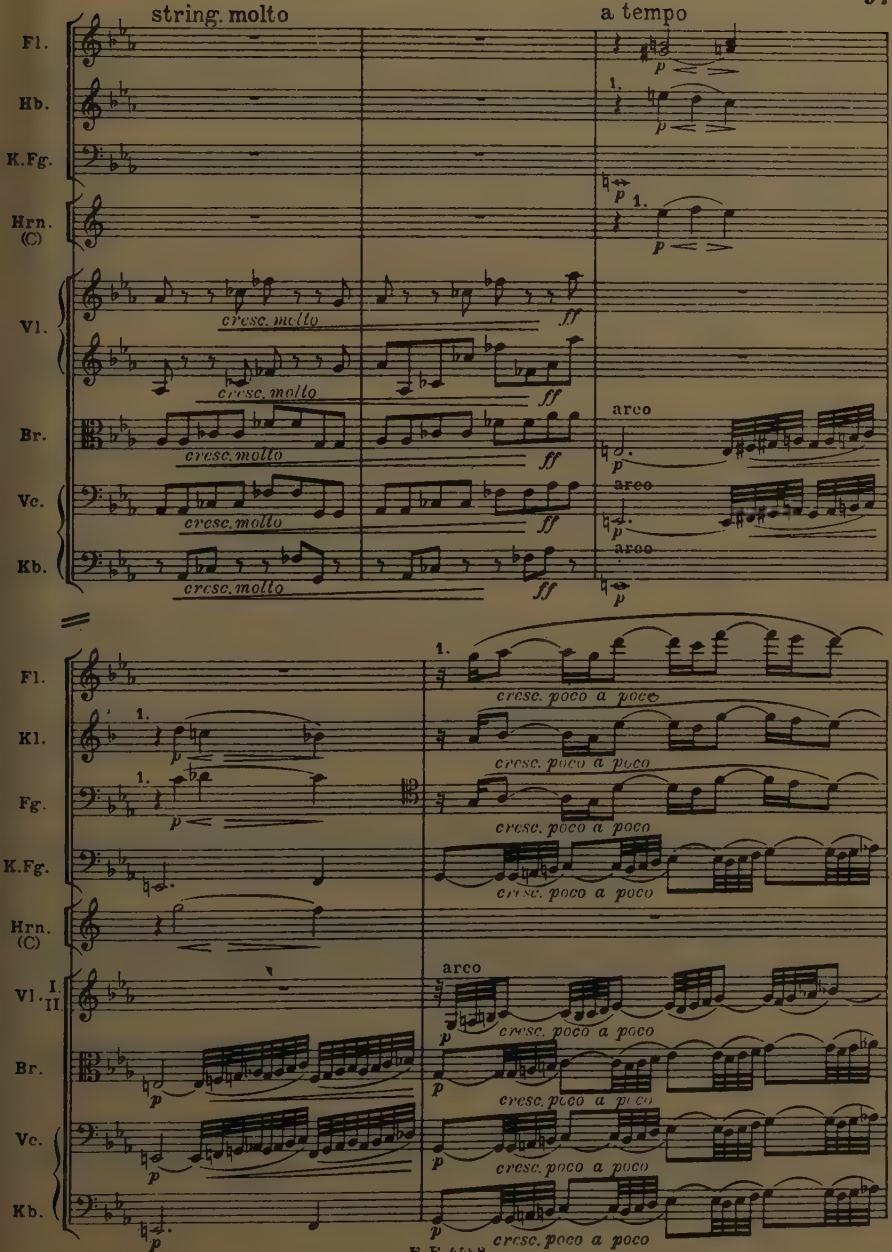

Kl.
Fg.
Hrn. (Es)
Vl.
Br.
Vc.
Kb.
1.
zu 2
zu 2
arco
arco
arco
dim.
dim.
p
pespress.
150
poco a poco
fp
pdim.
get.
Pdim.

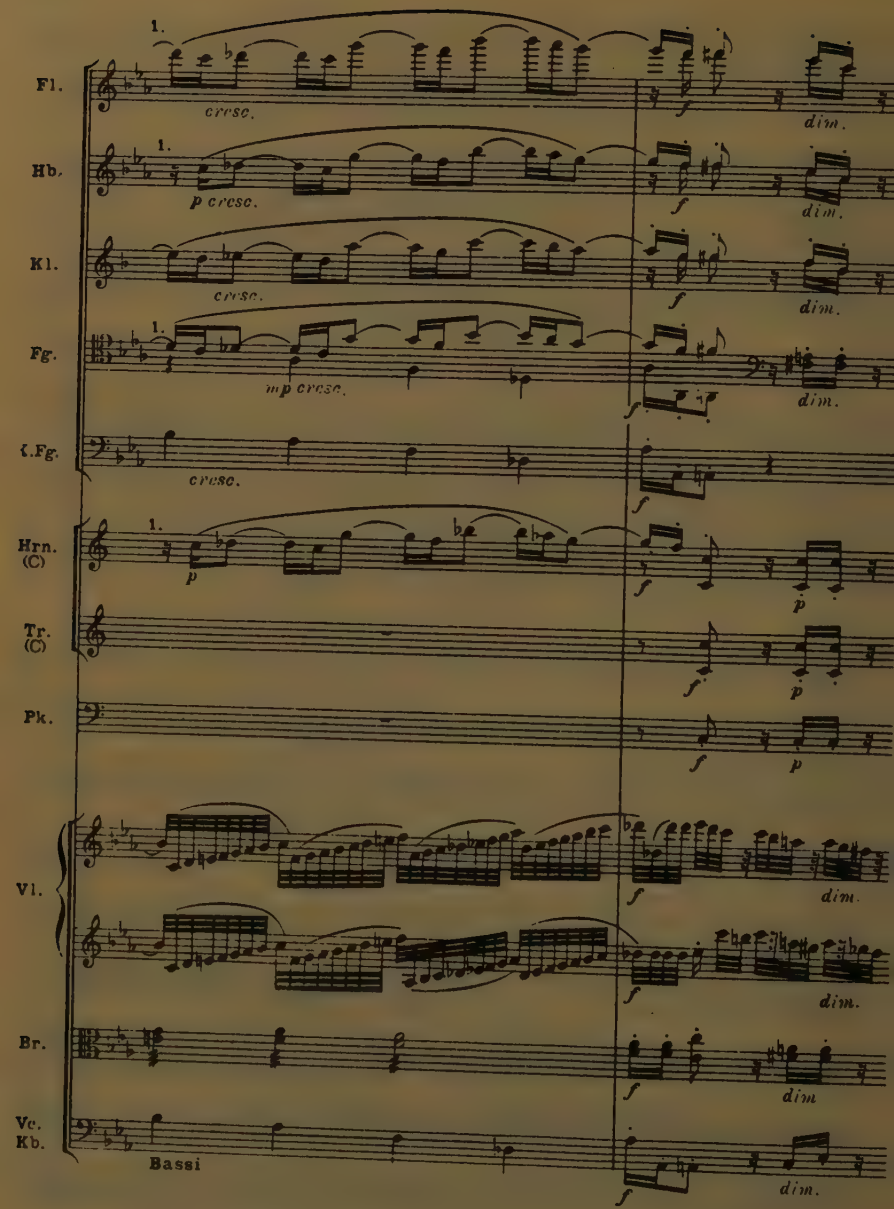

più tranquillo
Fl.
Kl.
Fg.
Vl.
Br.
Vc.
Kb.
dol.
160
Hb.
(Es)
Hrn.
(D)
Tr.
(H)
get.
pizz.
arco

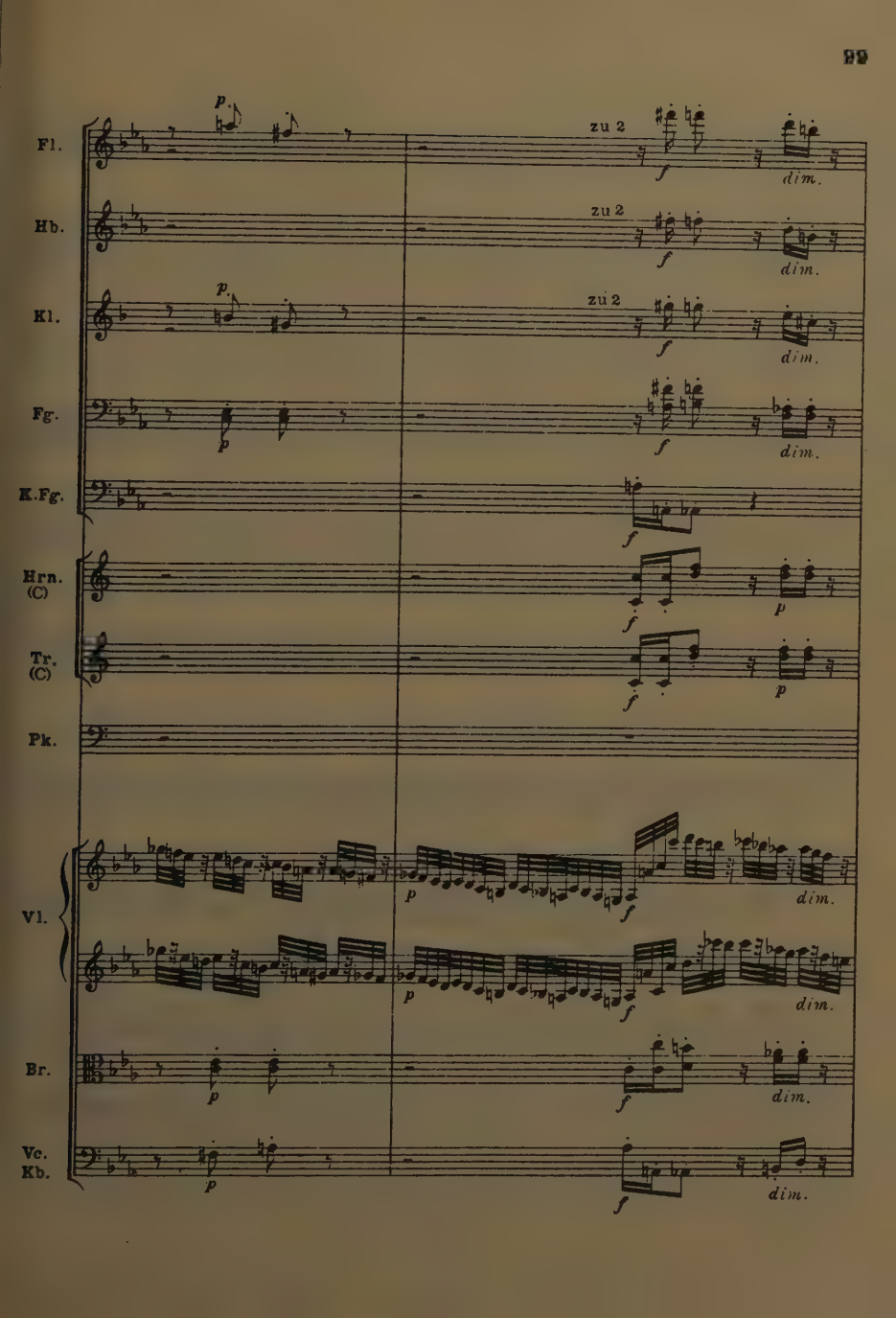
IV

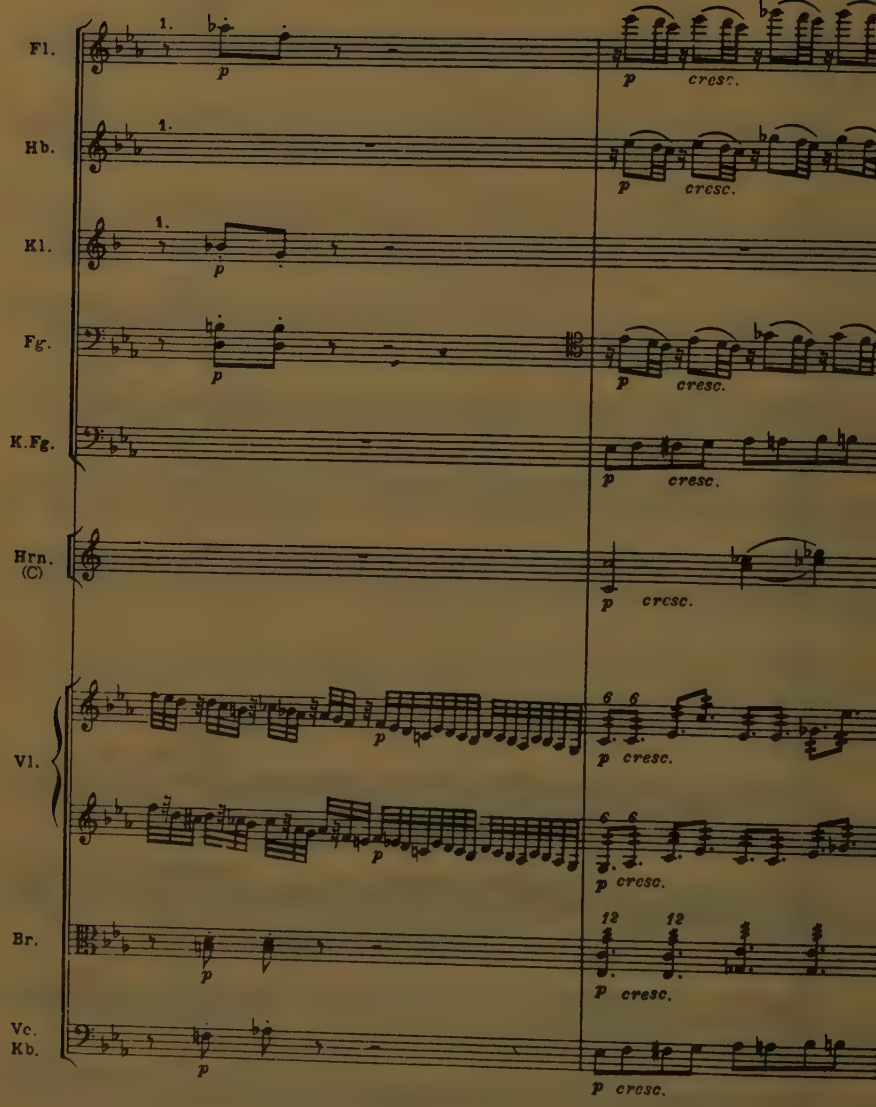

Adagio
Flöten
Hoboen
Klarinetten in B
Fagotte
Kontrafagott
Hörner in C
Hörner in E
Trompeten in C
Posaunen
Pauken in C-G
Violine I
Violine II
Bratsche
Violoncell
Kontrabaß
1.
get.
pizz.
dim.

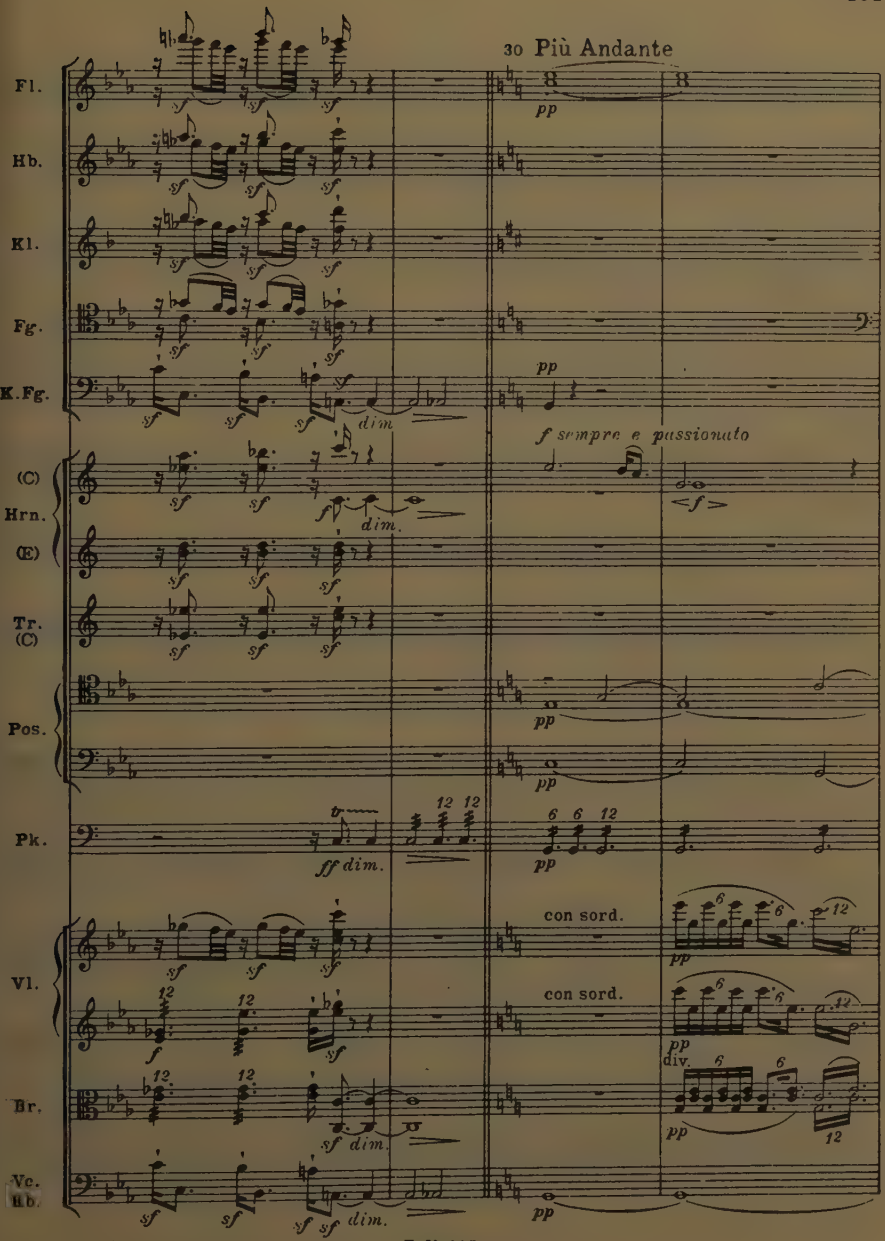

string. poco a poco
10
Vl.
Br.
Vc.
Kb.
cresc.
in tempo
Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Tr. (C)
Pk.
in C
arco
pizz.
dim.

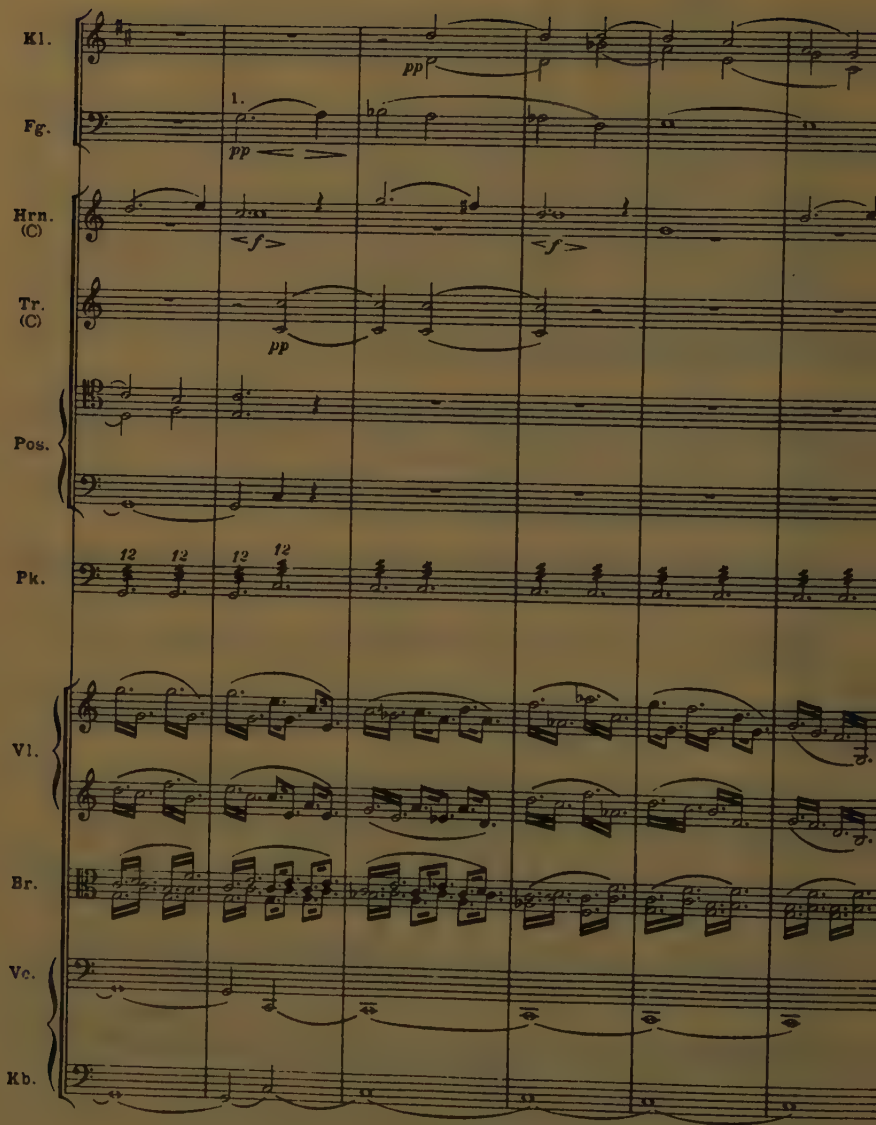

string. molto
20
a tempo
Fl.
Hb.
K.Fg.
Hrn. (C)
Vl.
Br.
Vc.
Kb.
cresc. molto
ff
arco
Kl.
Fg.
cresc. poco a poco
Vl. I. II
E. E. 4558

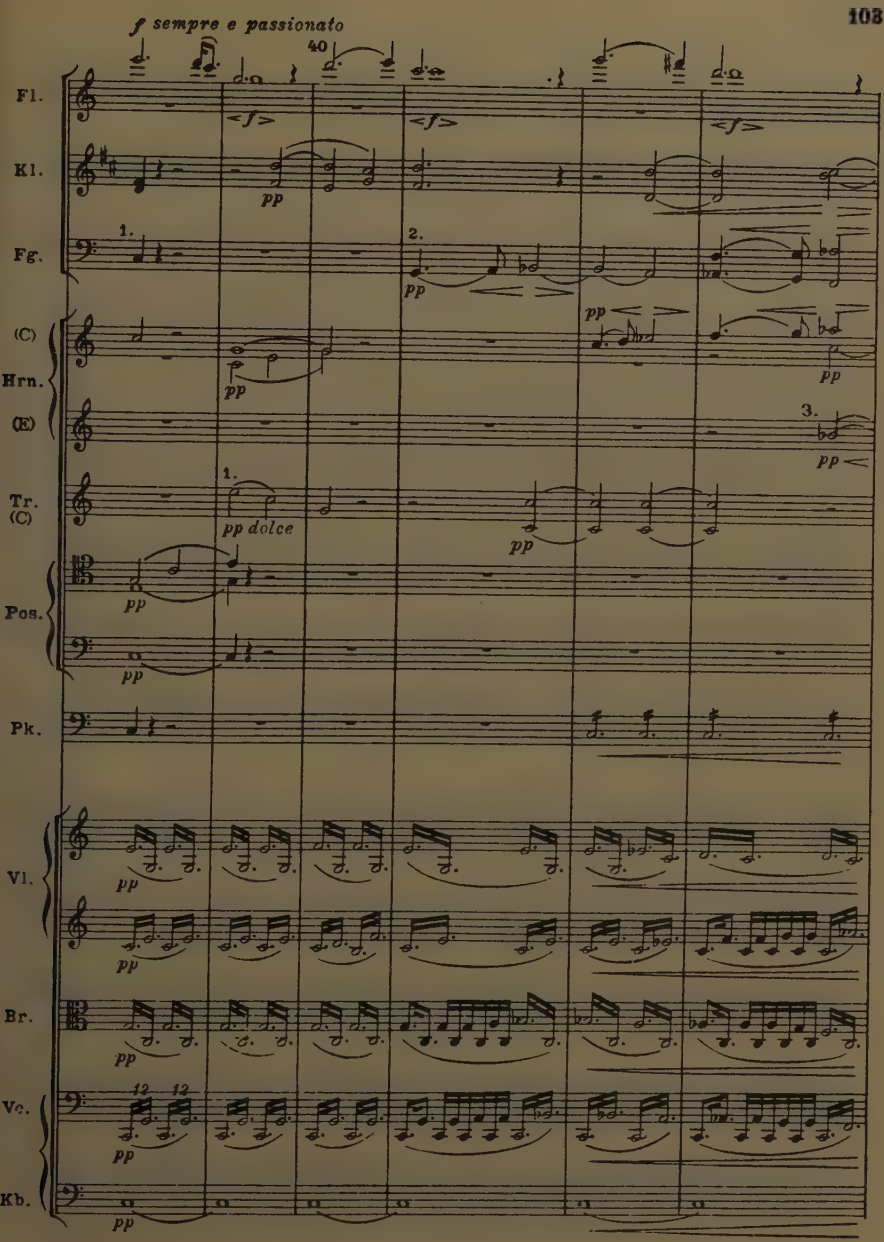

Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Tr. (C)
Pk.
Vl.
Br.
Vc. Kb.
1.
cresc.
dim.
p cresc.
mp cresc.
p
f
Bassi

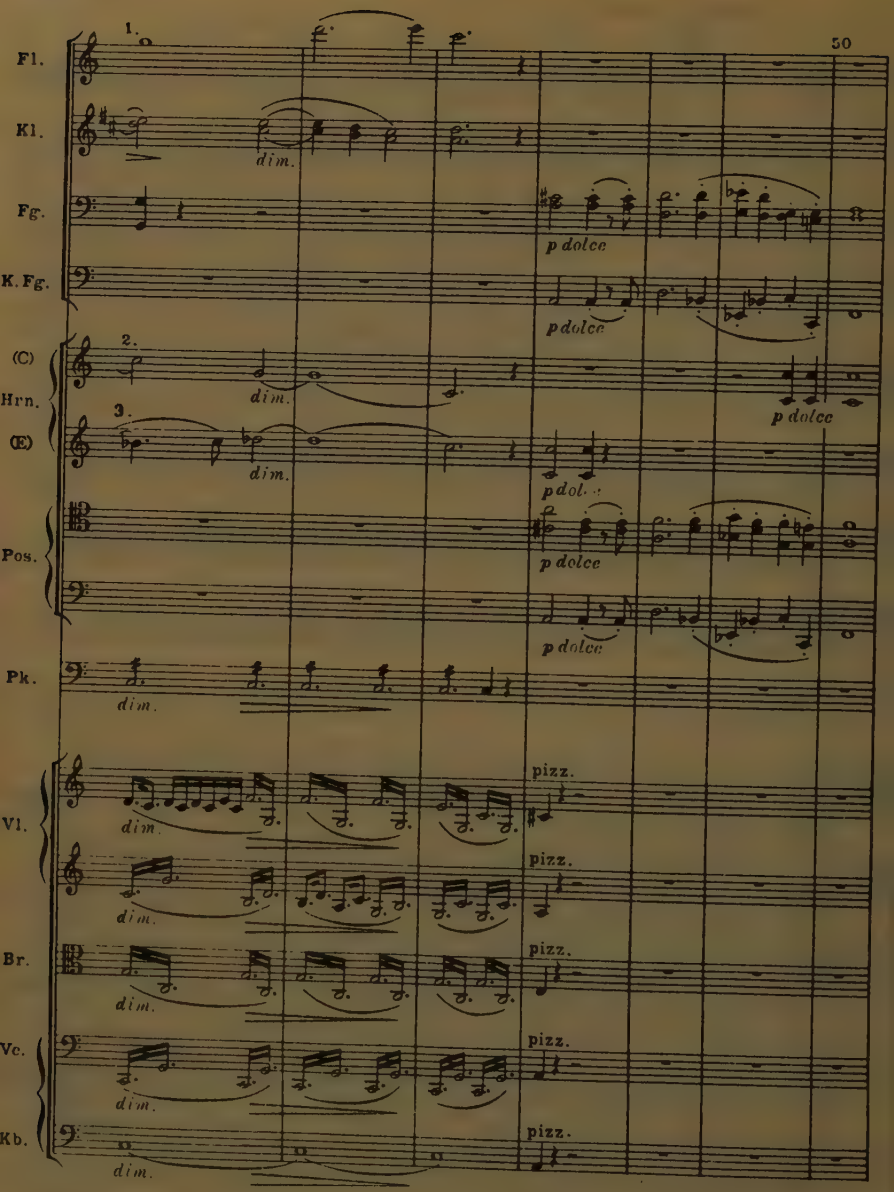

Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Tr. (C)
Pk.
Vl.
Br.
Vc. Kb.
zu 2
zu 2
zu 2
p
f
dim.

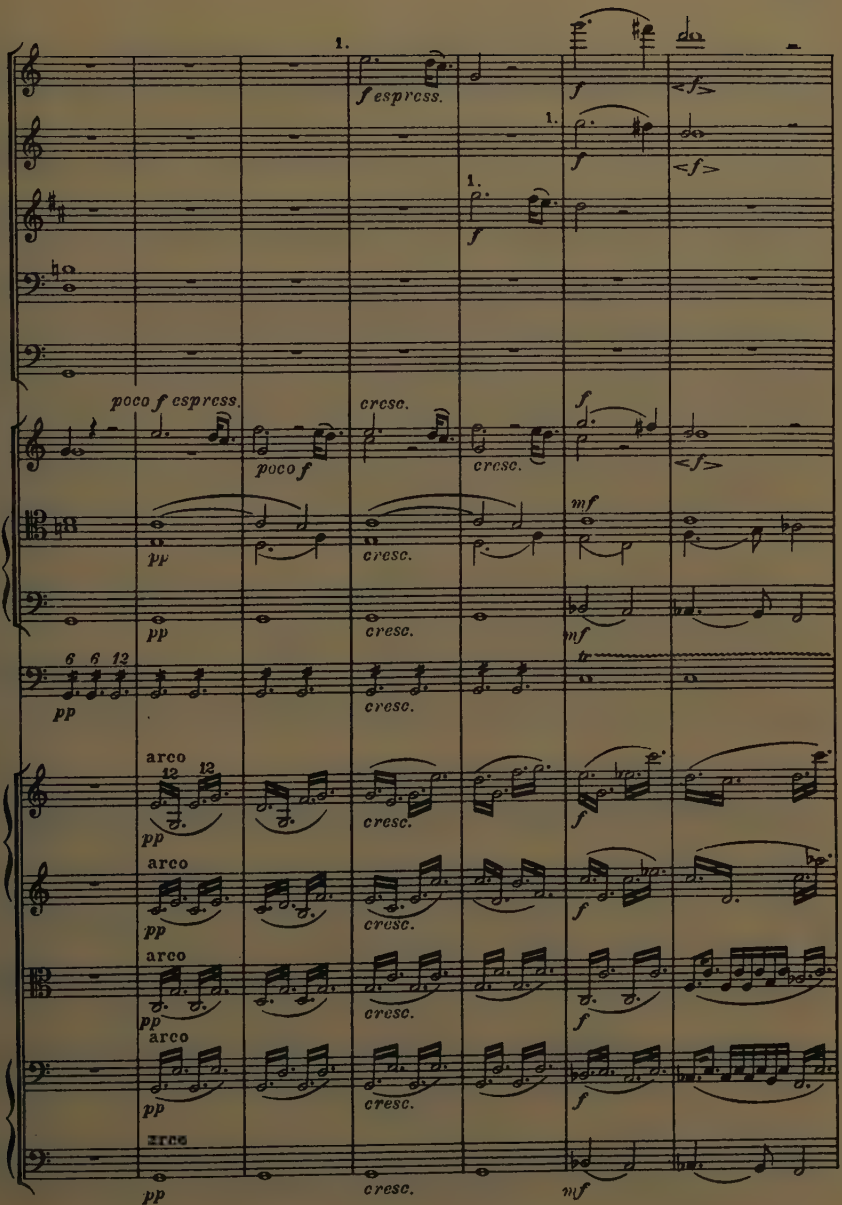

Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Vl.
Br.
Vc. Kb.
1.
p
cresc.
6 6
12 12

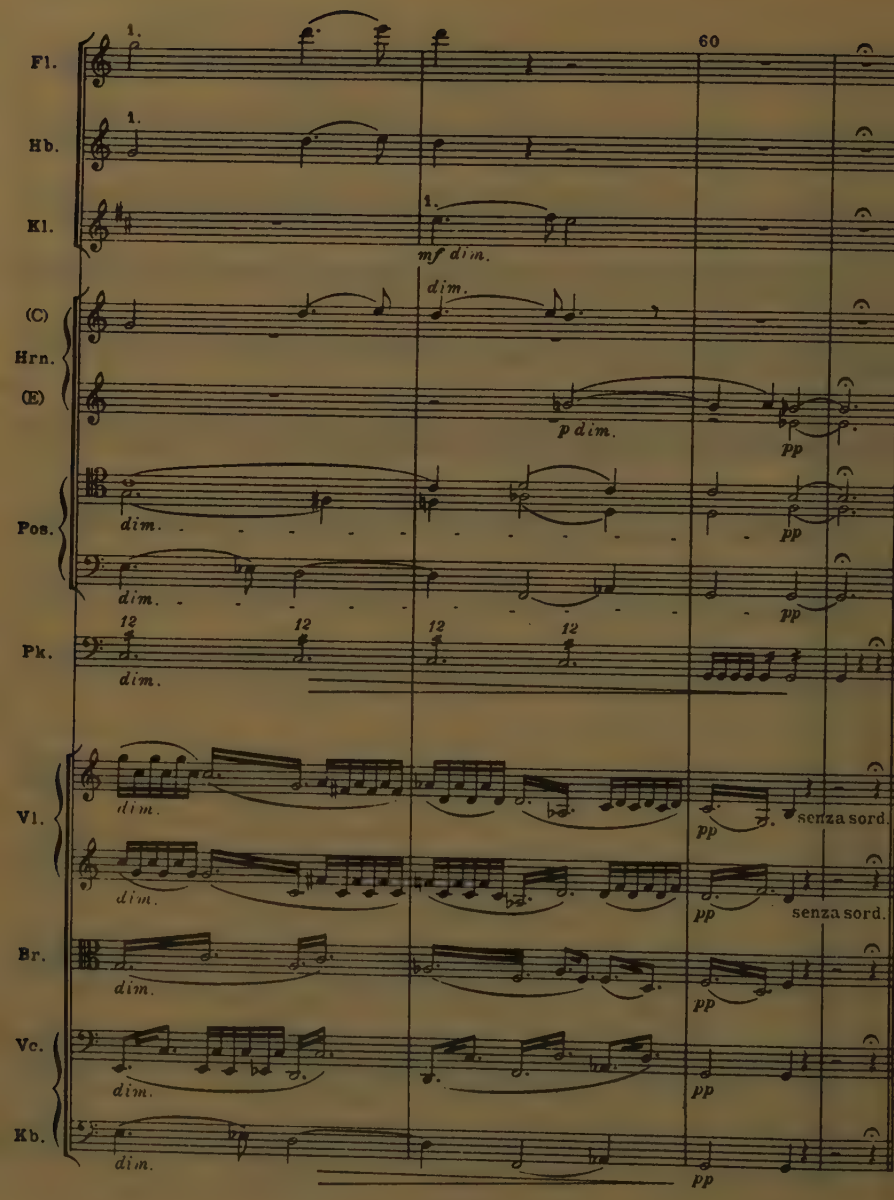

30 Più Andante
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(E)
Tr.
(C)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
pp
f sempre e passionato
con sord.
div.

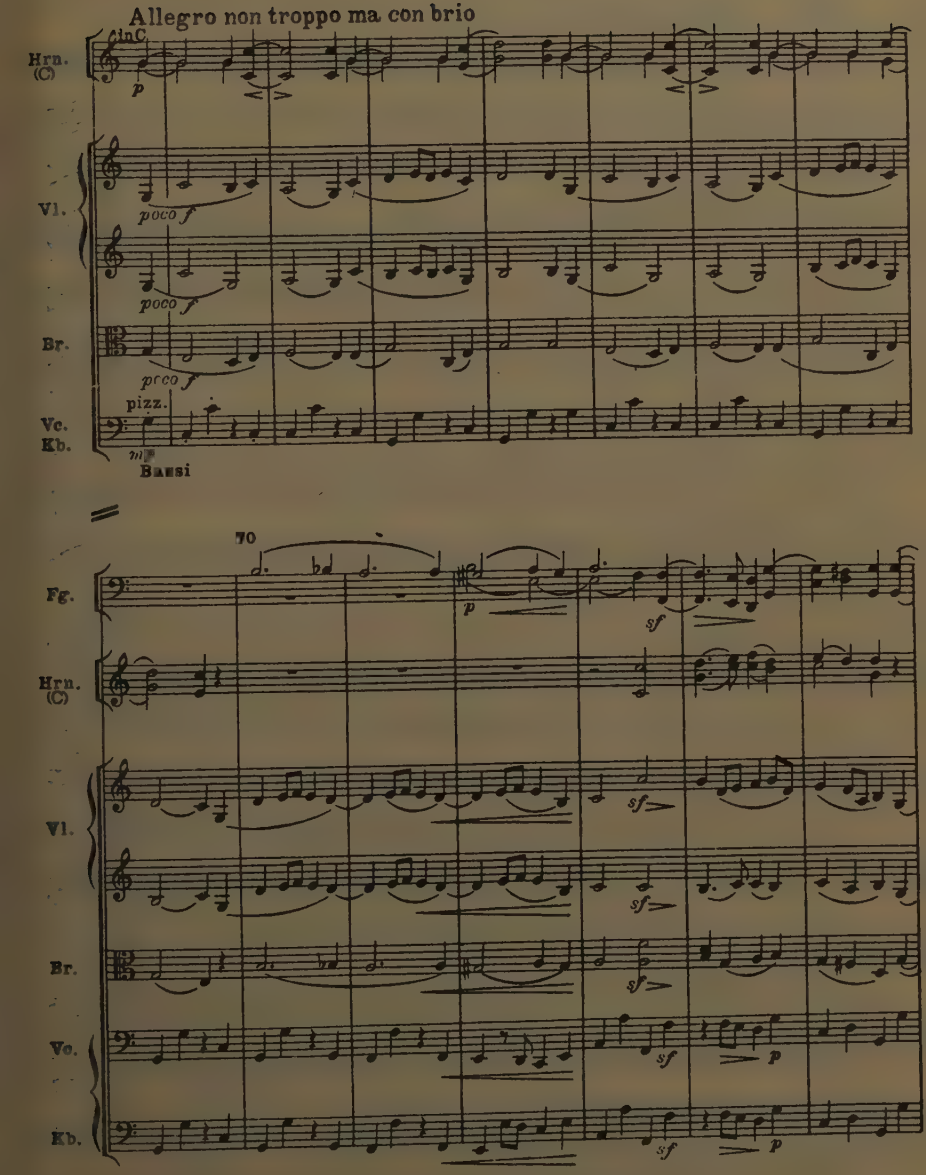

Kl.
Fg.
1.
pp
Hrn. (C)
Tr. (C)
Pos.
Pk.
12
Vl.
Br.
Vc.
Kb.

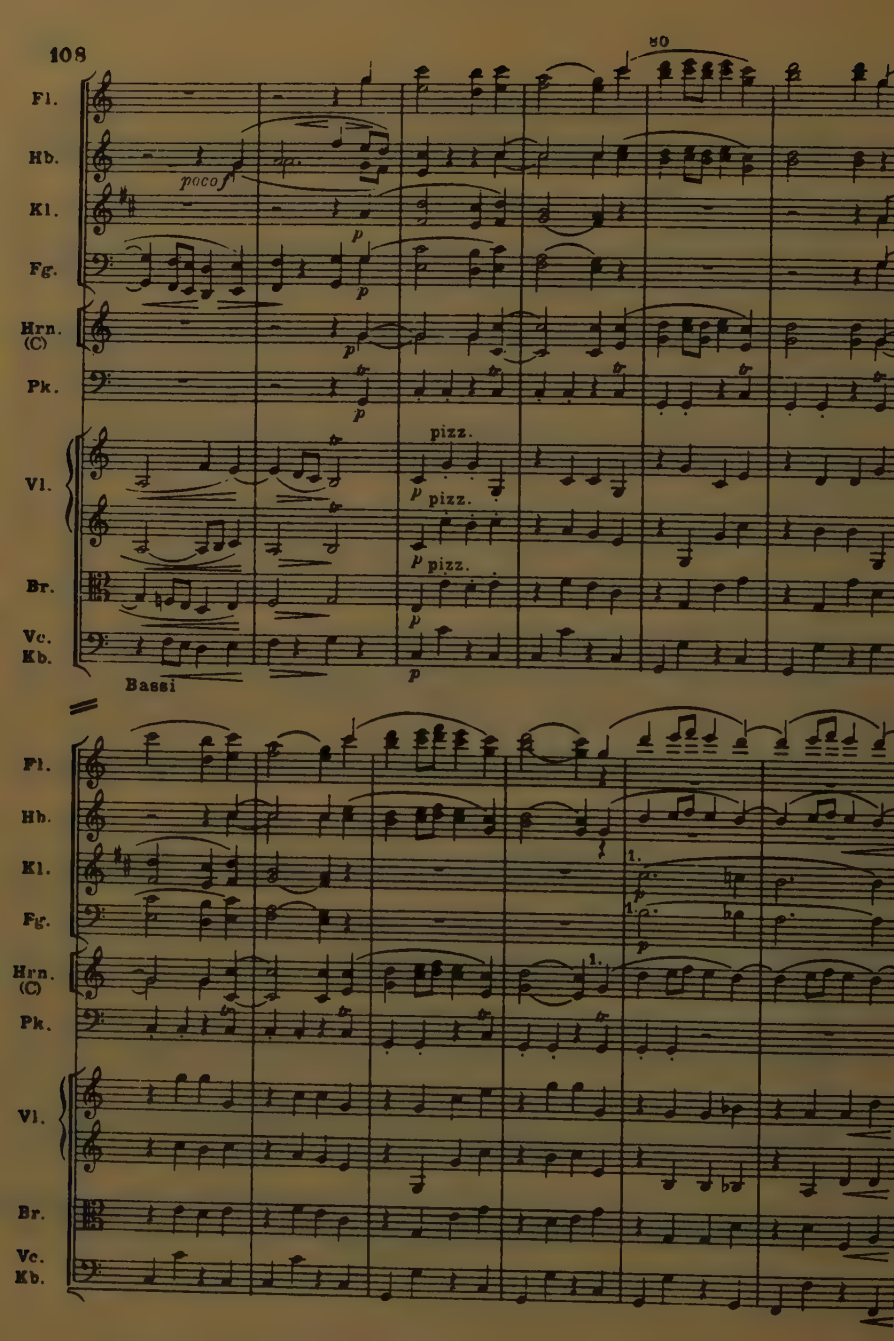

f sempre e passionato
40
Fl.
Kl.
Fg.
(C)
Hrn.
(E)
Tr.
(C)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
pp dolce

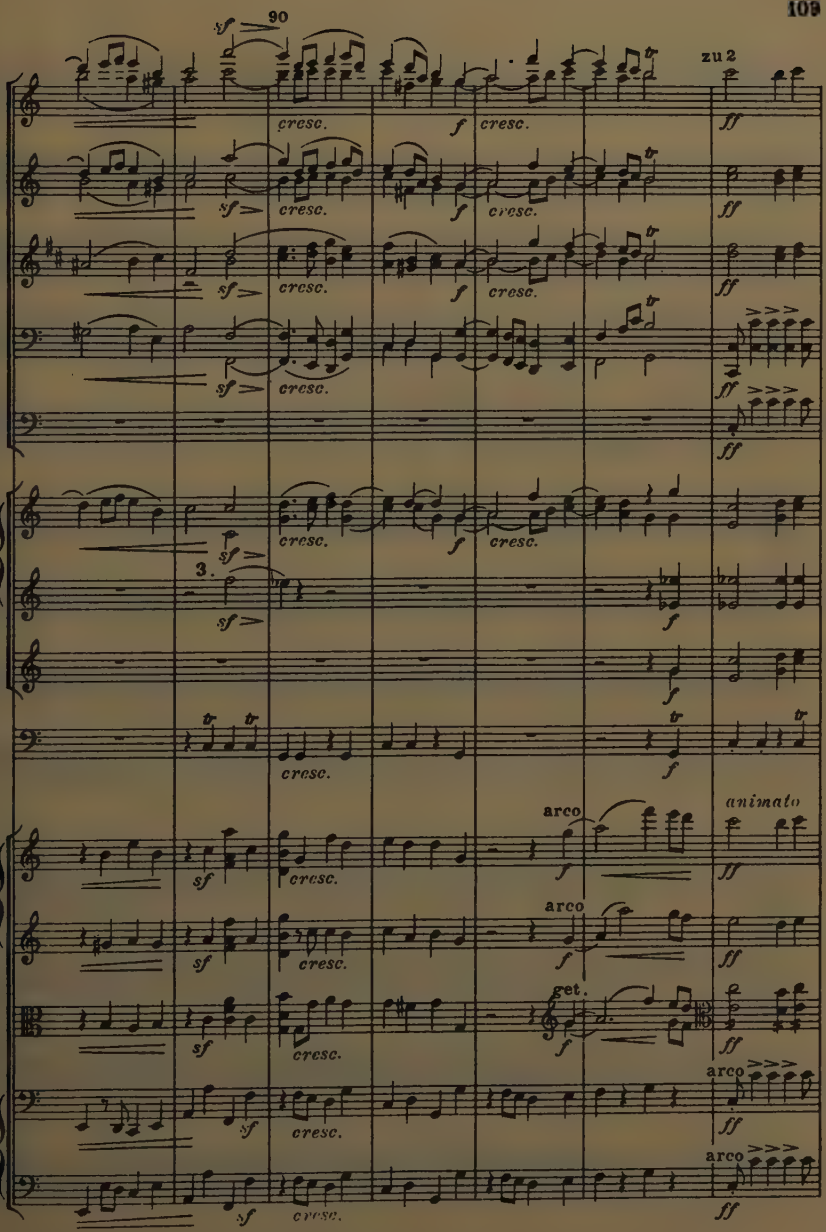

1.
30
Fl.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(E)
2.
3.
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
dim.
p dolce
pizz.

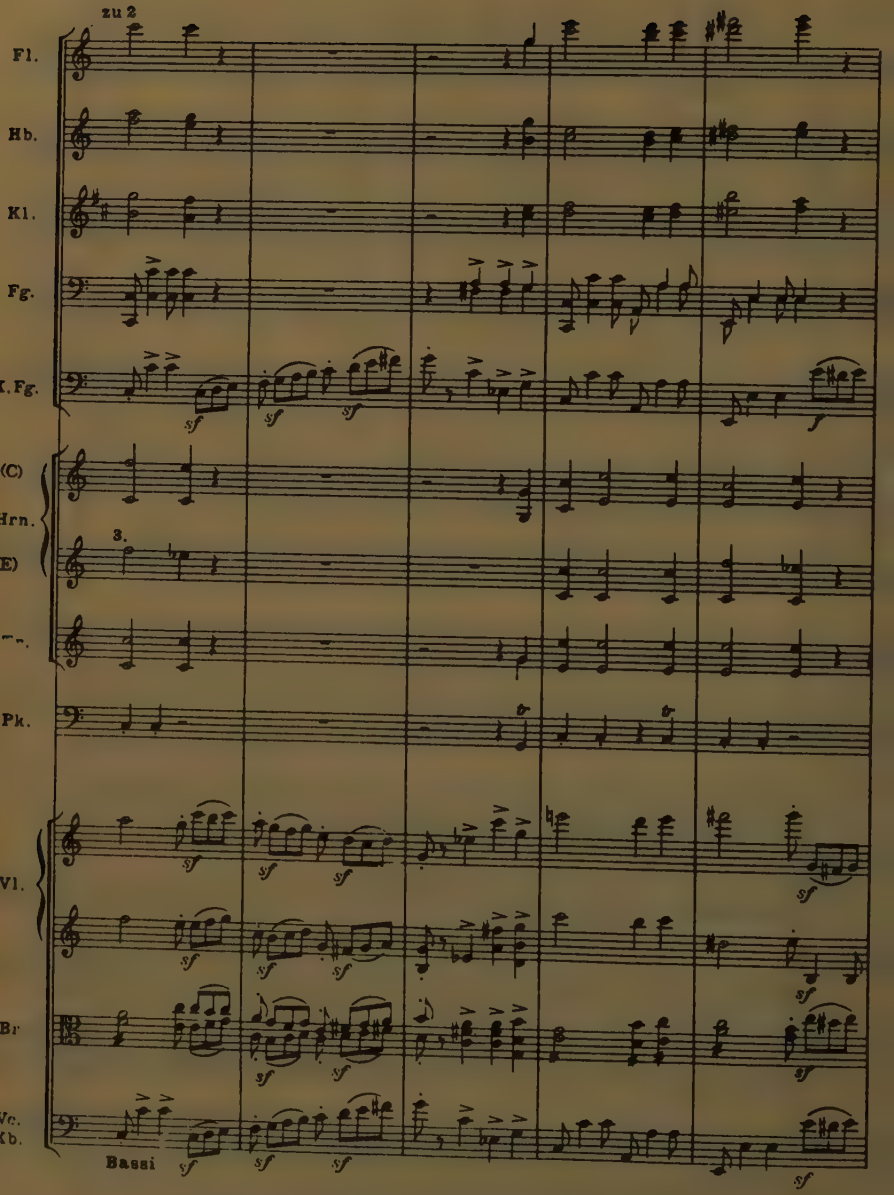

Fl.
Hb.
Kl.
Fg.
K.Fg.
Hrn. (C)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
1.
f espress.
poco f espress.
poco f
cresc.
pp
mf
arco
12
6 6 12

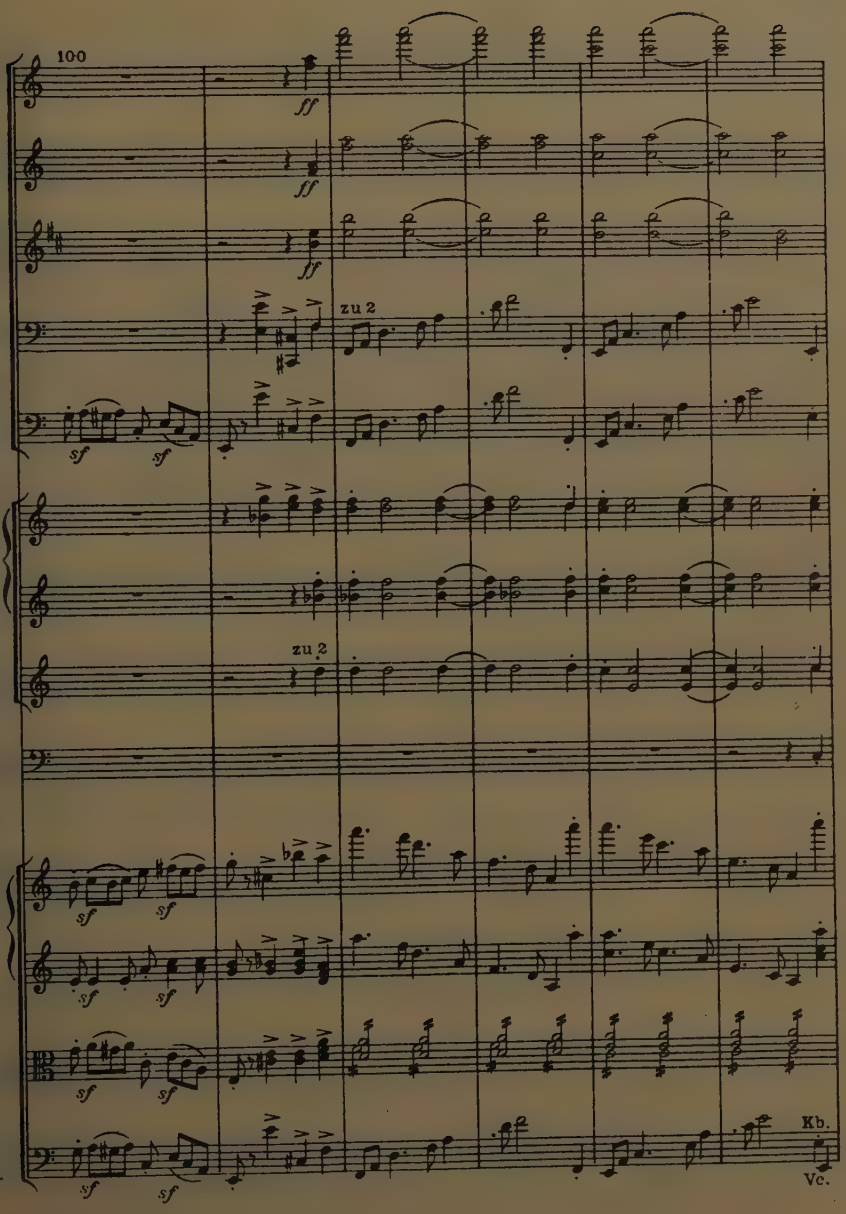

Fl.
Hb.
Kl.
(C)
Hrn.
(E)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
60
1.
mf dim.
dim.
p dim.
pp
12
senza sord.

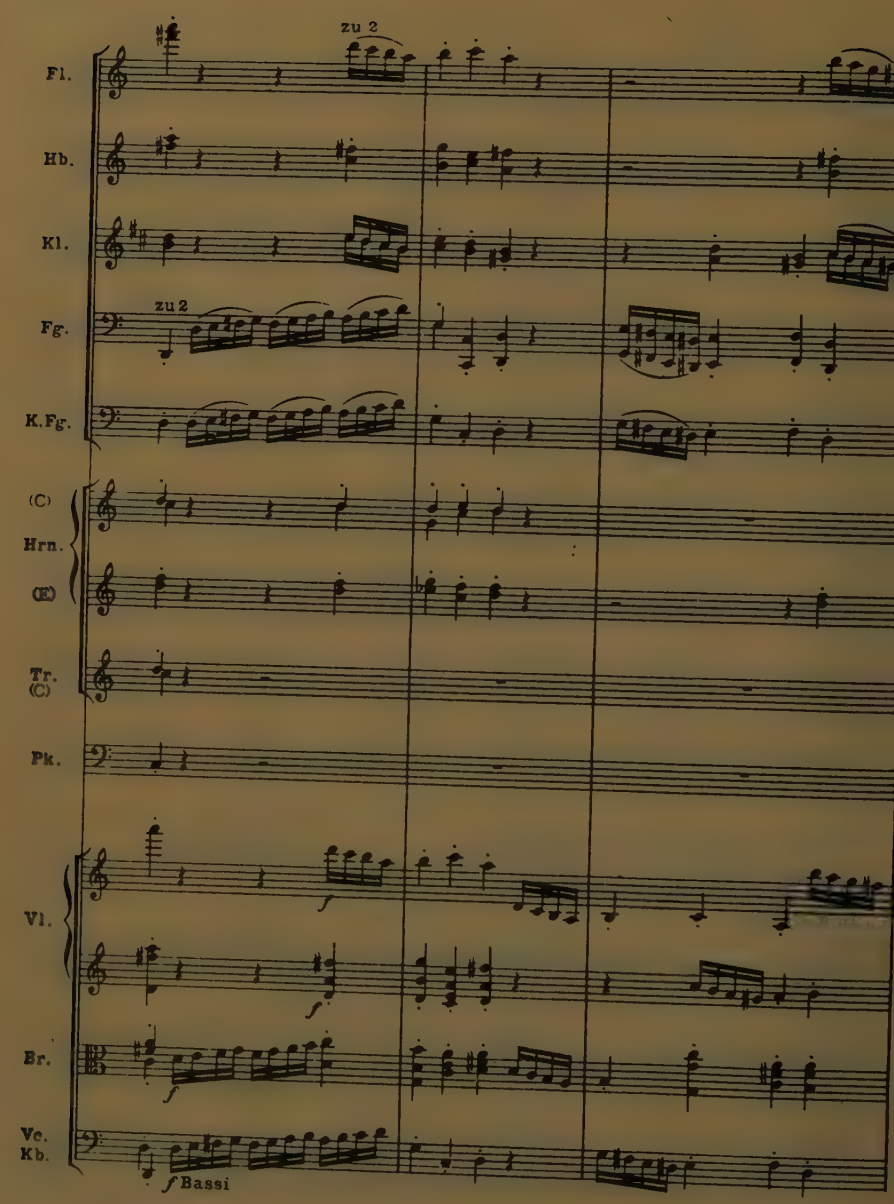

Allegro non troppo ma con brio
Hrn. (C)
Vl.
Br.
Vc. Kb.
poco f
pizz.
Bassi
70
Fg.
sf
p

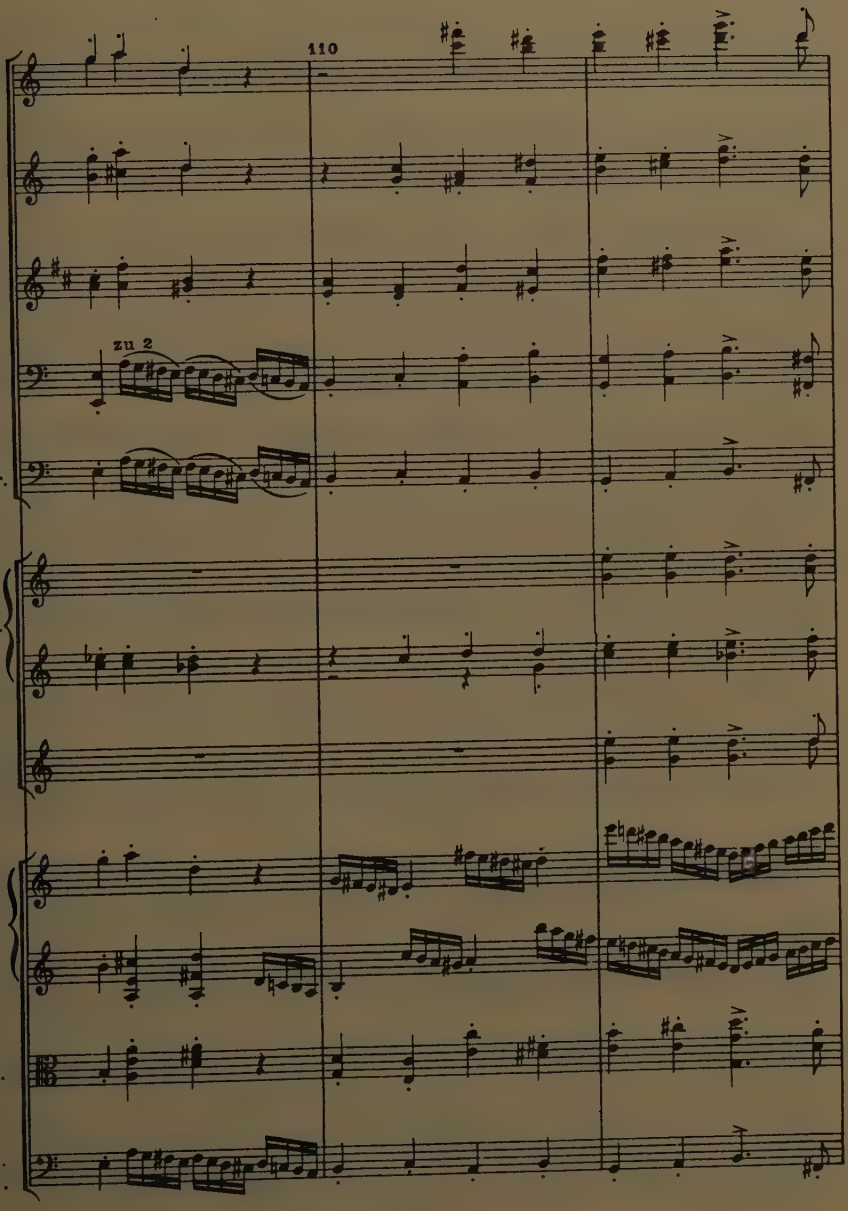

80
Fl.
Hb.
Kl.
Fg.
Hrn. (C)
Pk.
Vl.
Br.
Vc. Kb.
poco
p
pizz.
Bassi
1.

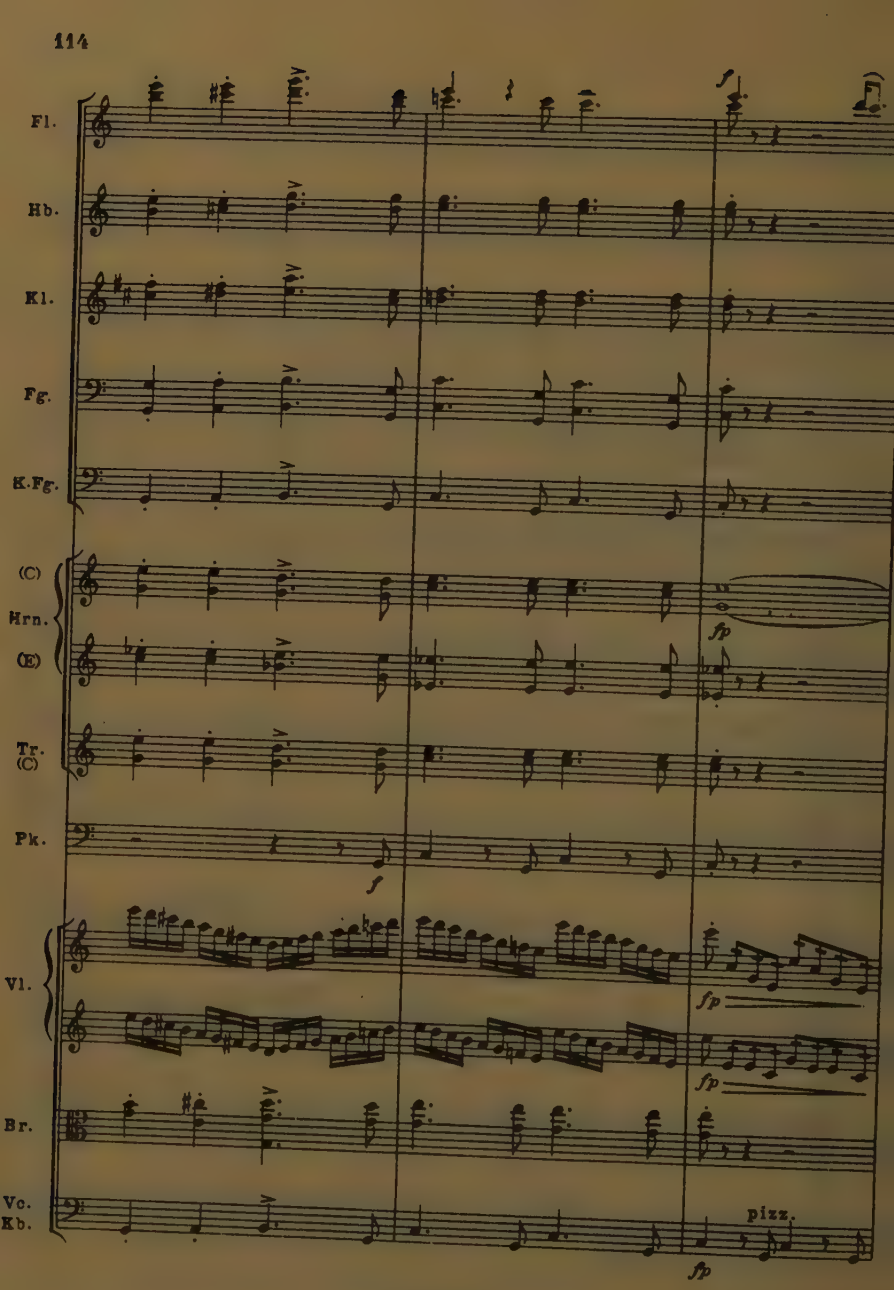

90
zu 2
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(E)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
sf
cresc.
f
ff
3.
arco
animato
get.

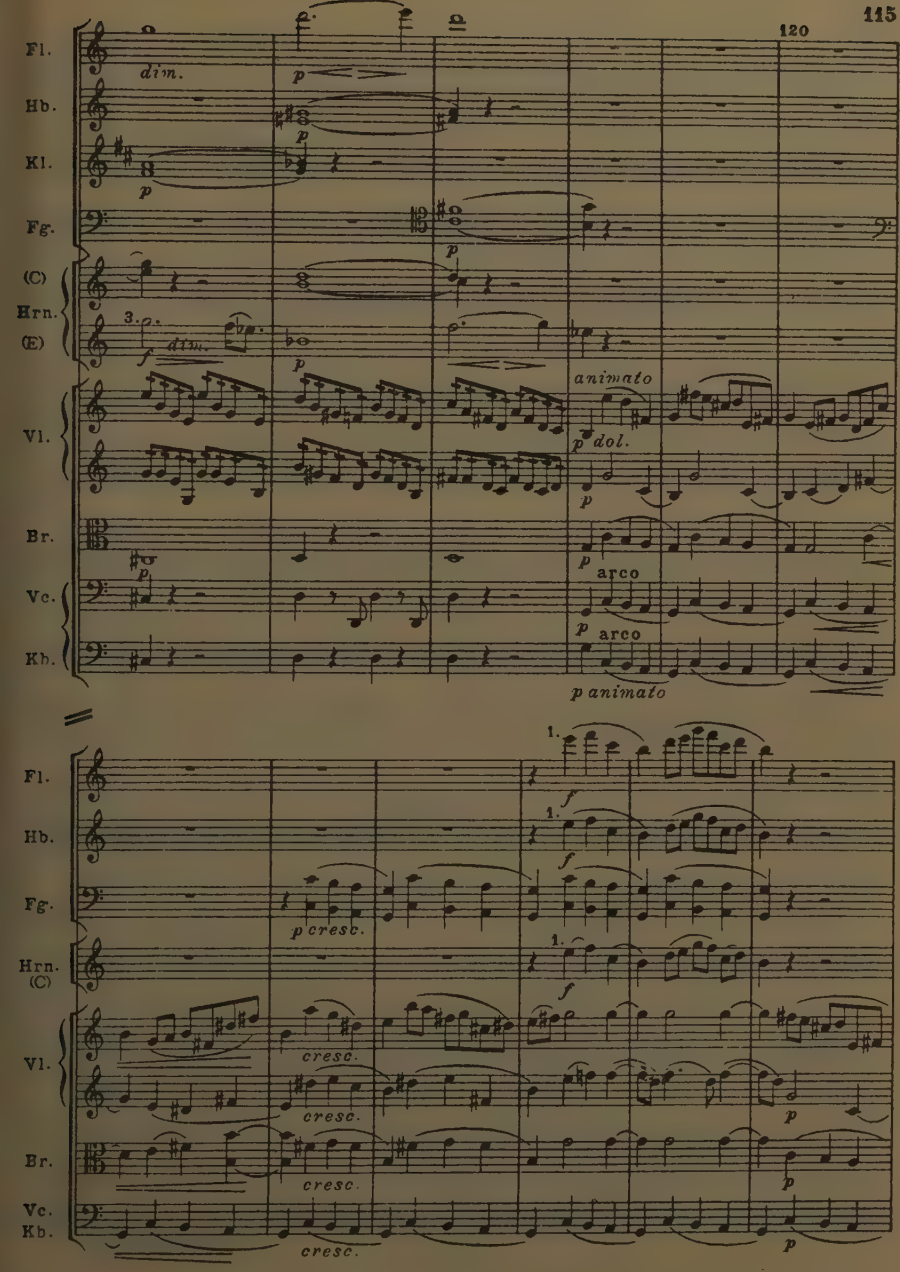

zu 2
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(E)
3.
Pk.
Vl.
Br
Vc.
Kb.
Bassi
sf
f


100
Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(E)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
ff
sf
zu 2
Kb.
Vc.


zu 2
Fl.
Hb.
Kl.
zu 2
Fg.
K.Fg.
(C)
Hrn.
(E)
Tr.
(C)
Pk.
Vl.
Br.
Ve.
Kb.
f Bassi


110
Fl.
Hb.
Kl.
zu 2
Fg.
K.Fg.
(C)
Hrn.
(E)
Tr.
(C)
Vl.
Br.
Vc.
Kb.


Fl.
Hb.
Kl.
Fg.
K.Fg.
(C)
Hrn.
(E)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
f
fp
pizz.


120
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Kl.
Fg.
(C)
Hrn.
(E)
Vl.
Br.
Vc.
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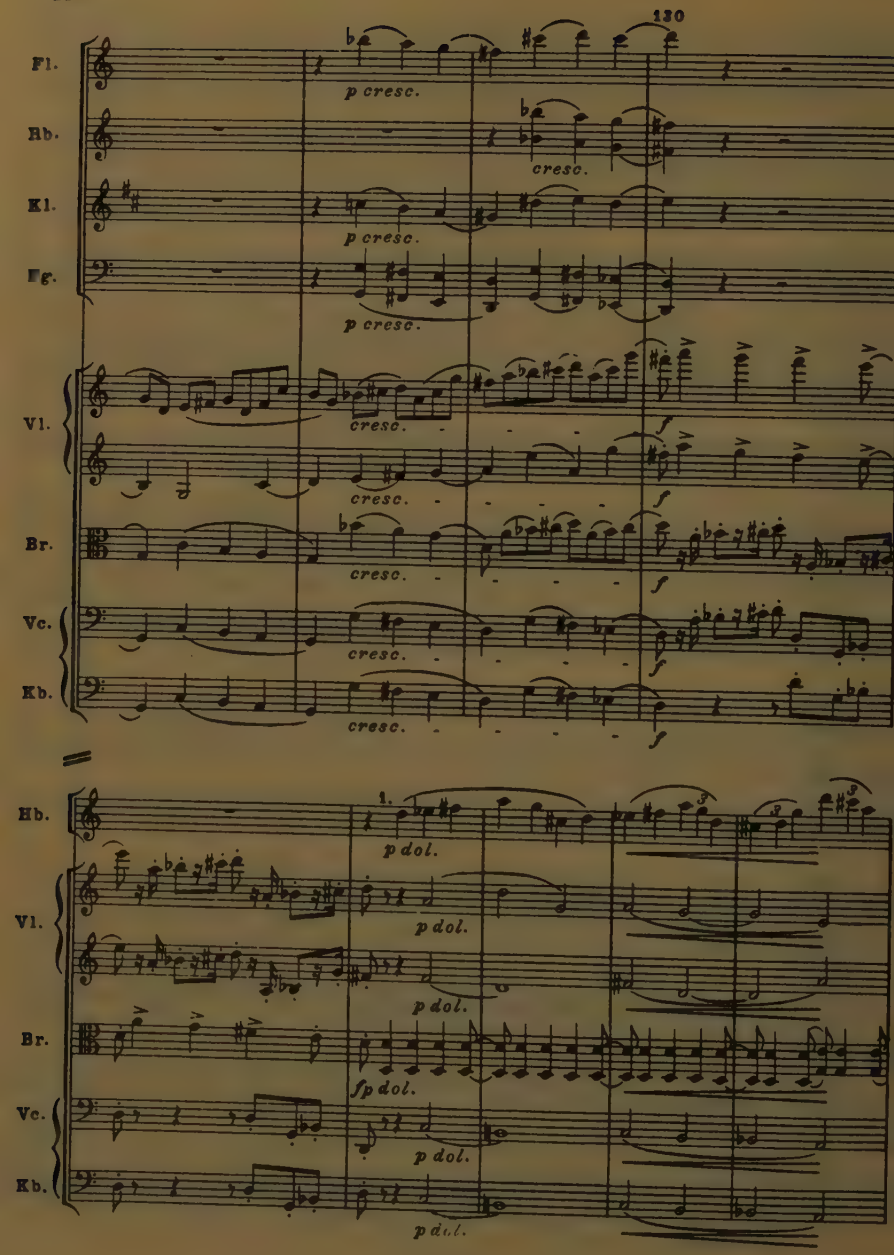
f
animato
p dol.
arco
p animato
1.
cresc.
Hrn.
(C)


130
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Br.
Vc.
Kb.
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cresc.
f
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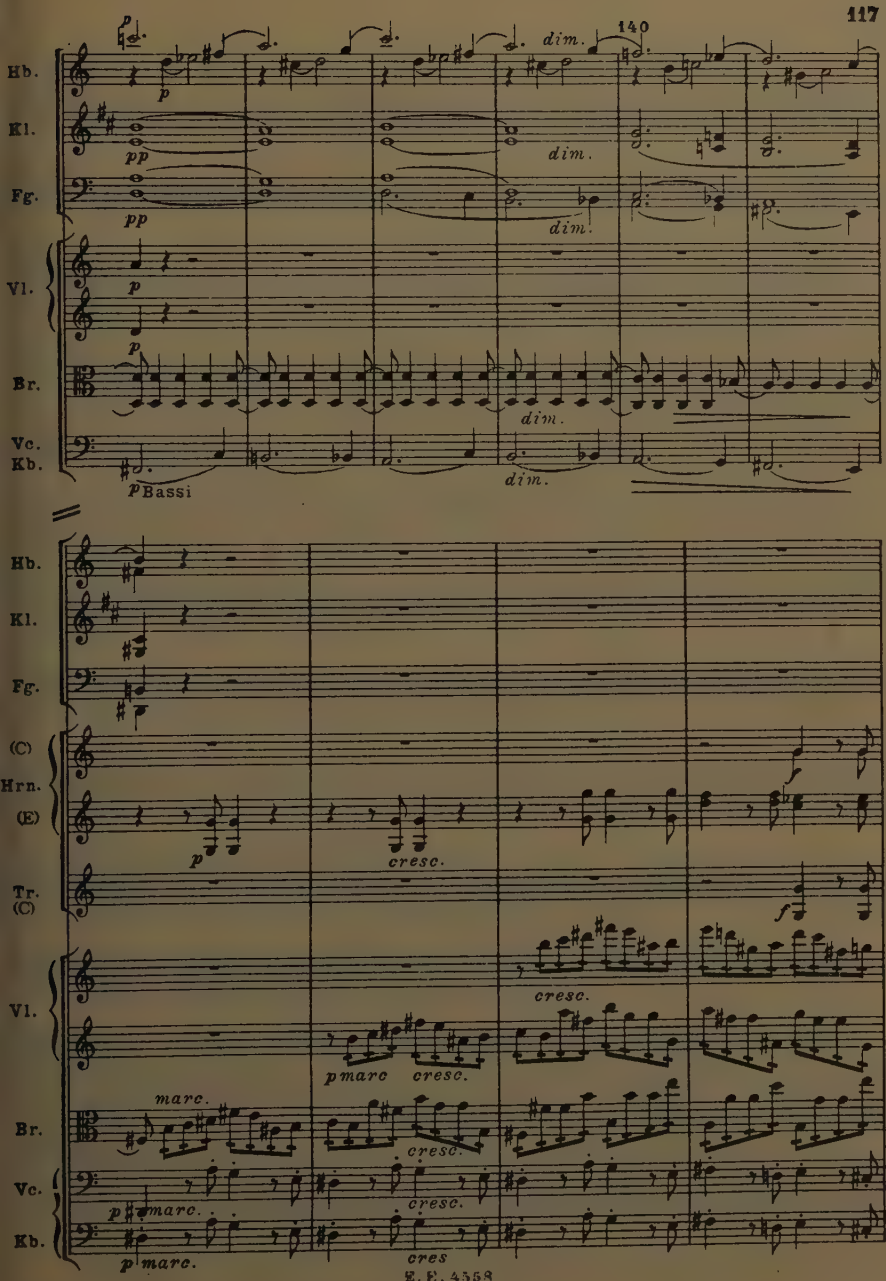
p dol.
sf p dol.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Vl.
Br.
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(E)
Tr.
(C)
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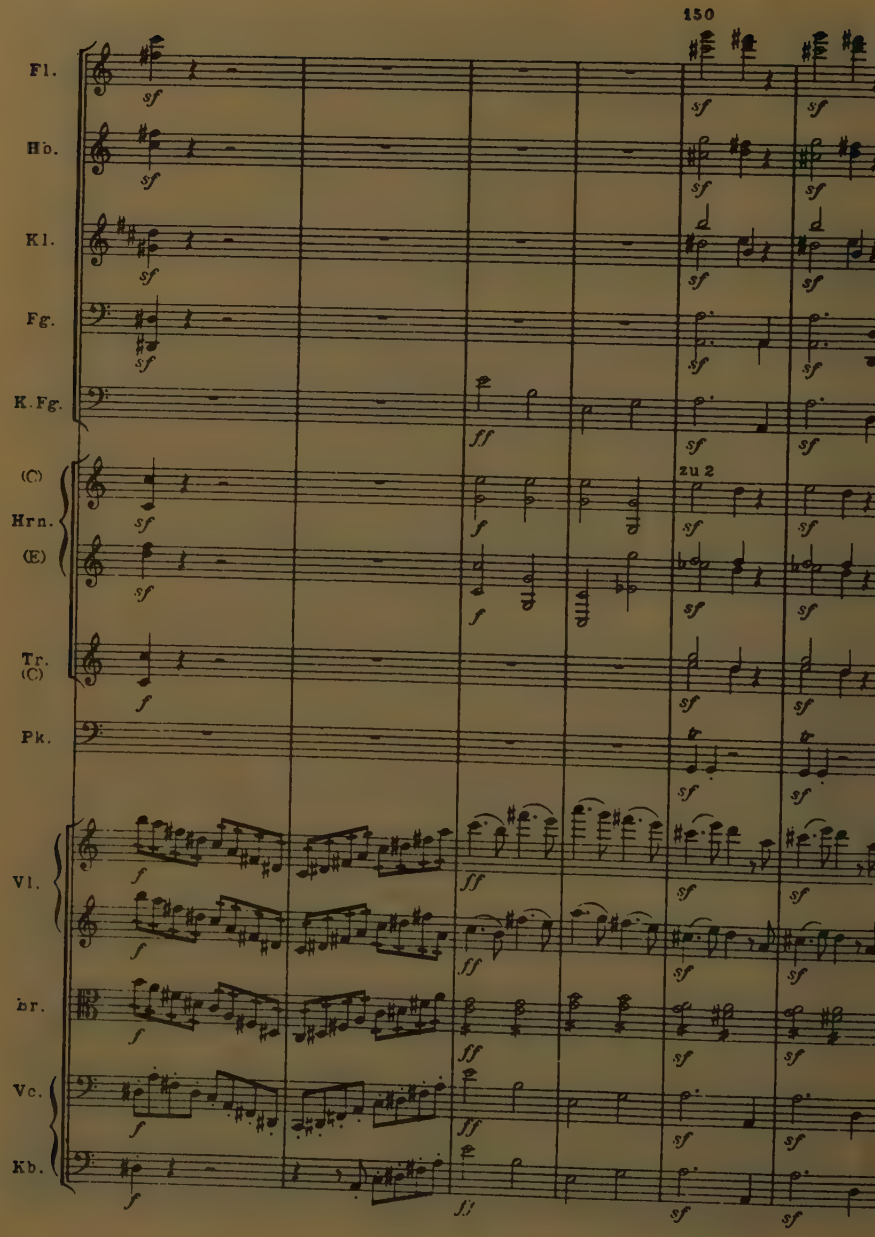
marc.
cres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Tr.
(C)
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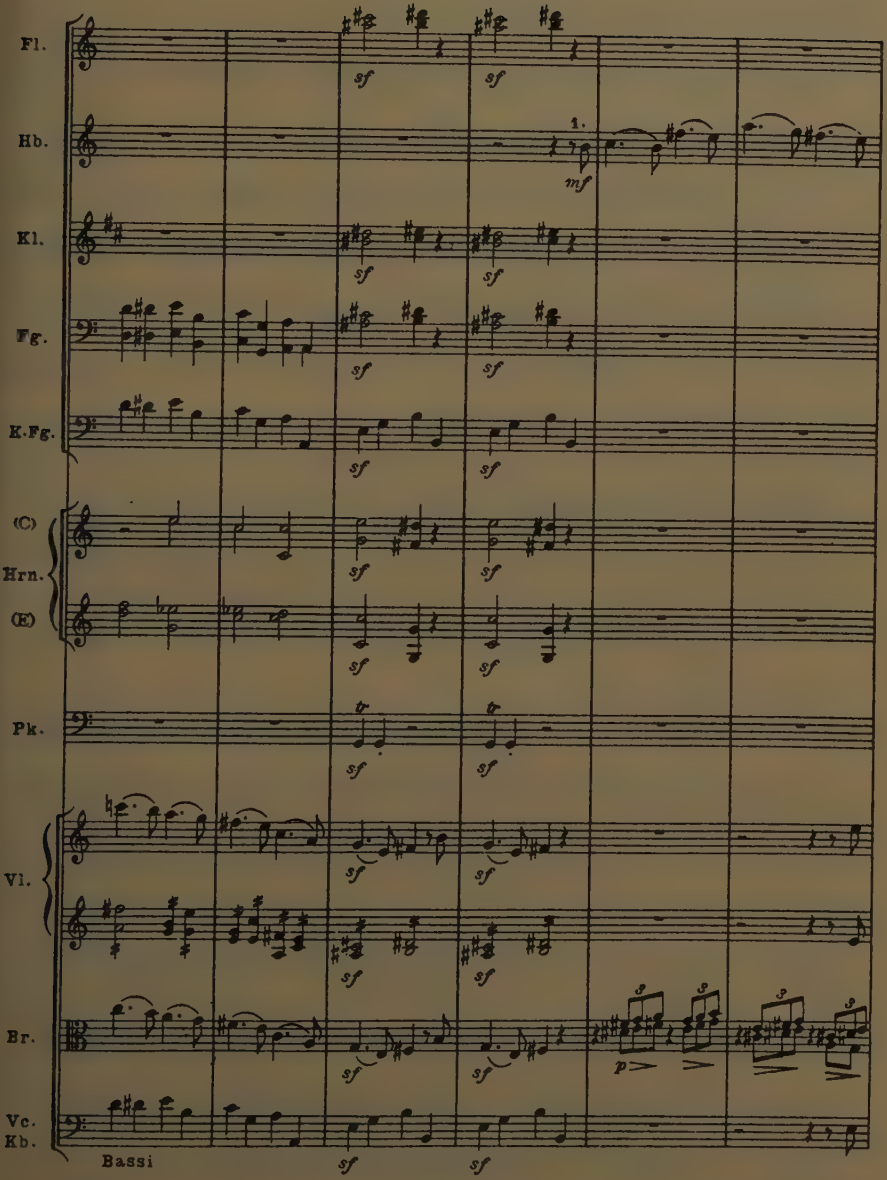
Vl.
br.
Vc.
Kb.
zu 2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Hb.
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Fg.
K.Fg.
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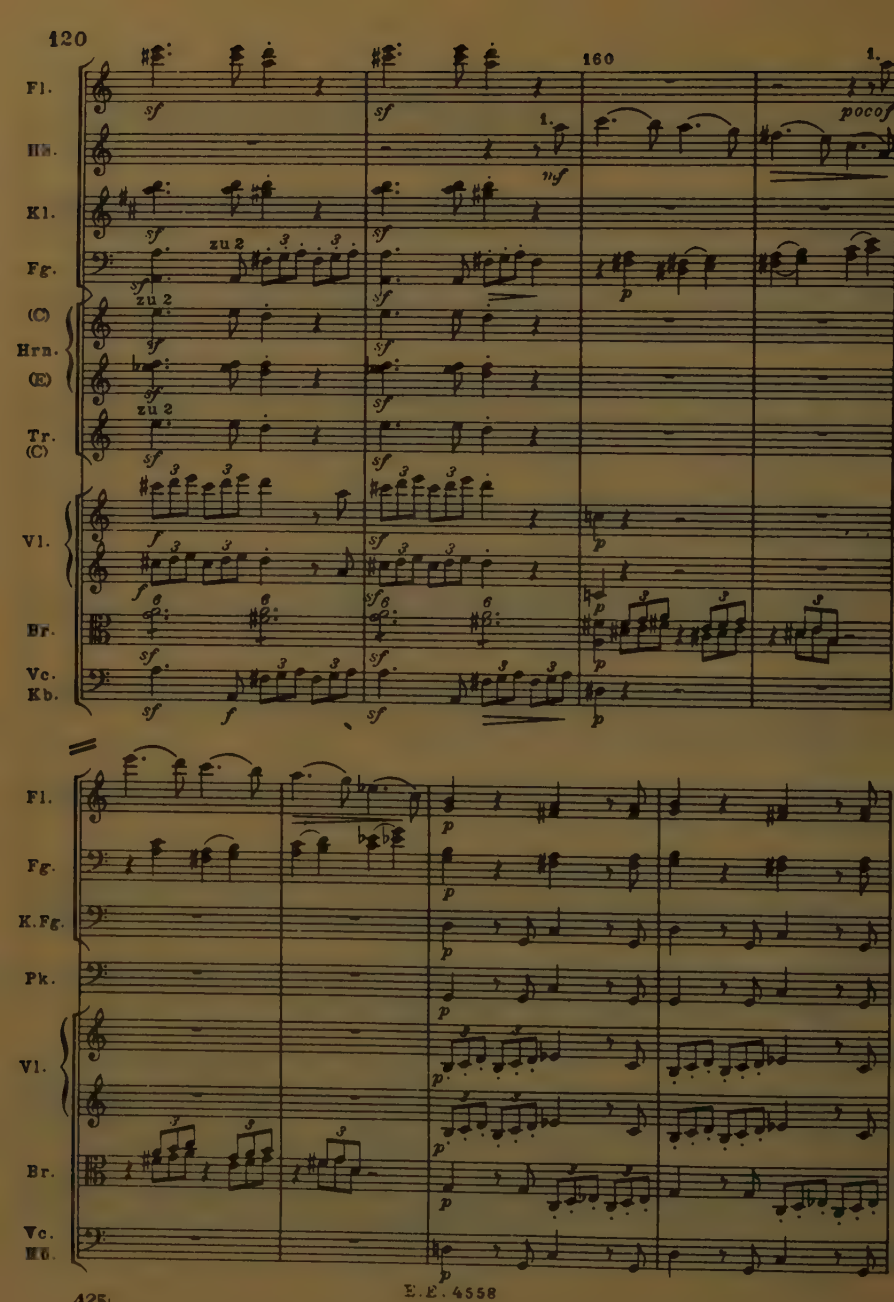
(E)
Pk.
Vl.
Br.
Vc.
Kb.
Bassi
sf
mf
p
1.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Kl.
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(E)
Tr.
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Vc.
Kb.
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1.
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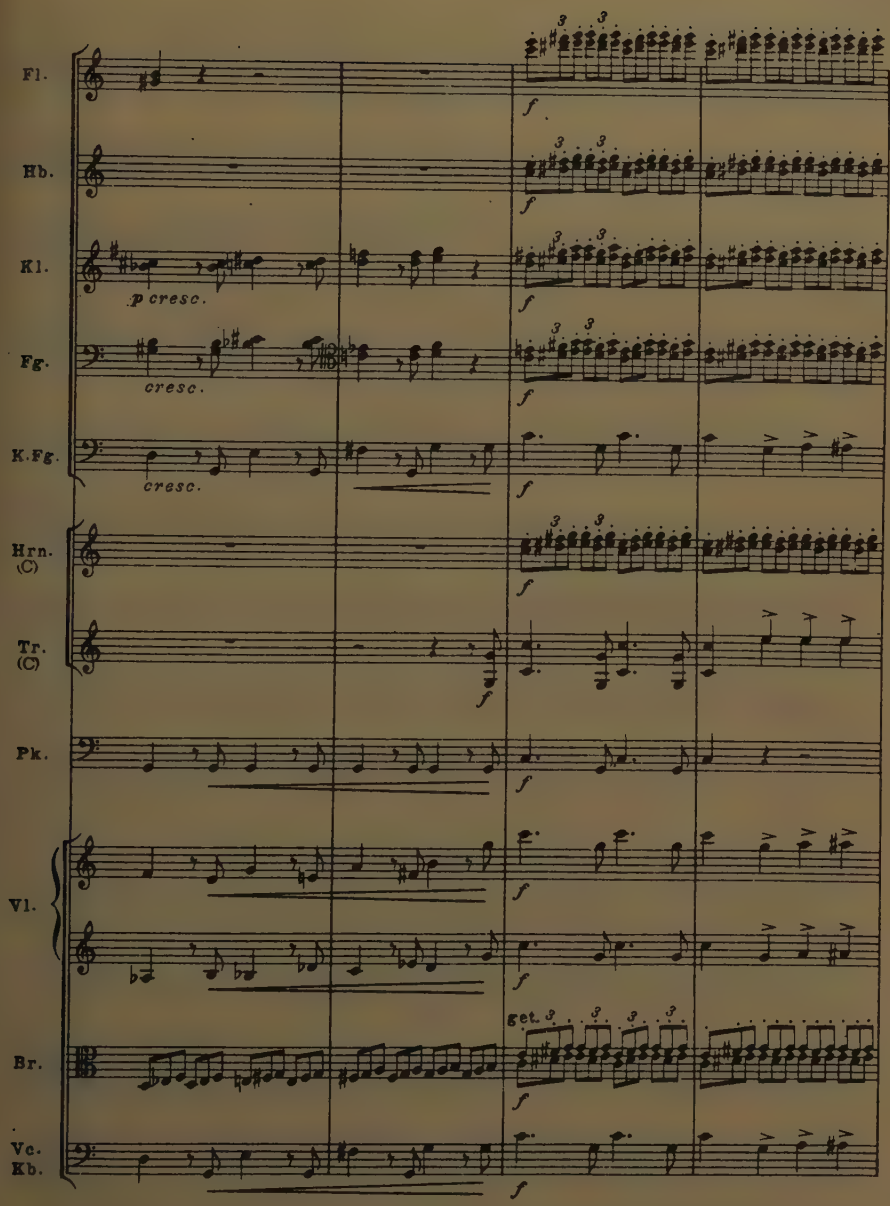
zu 2
K.Fg.
Pk.
Vc.
Kb.


Fl.
Hb.
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p cresc.
Fg.
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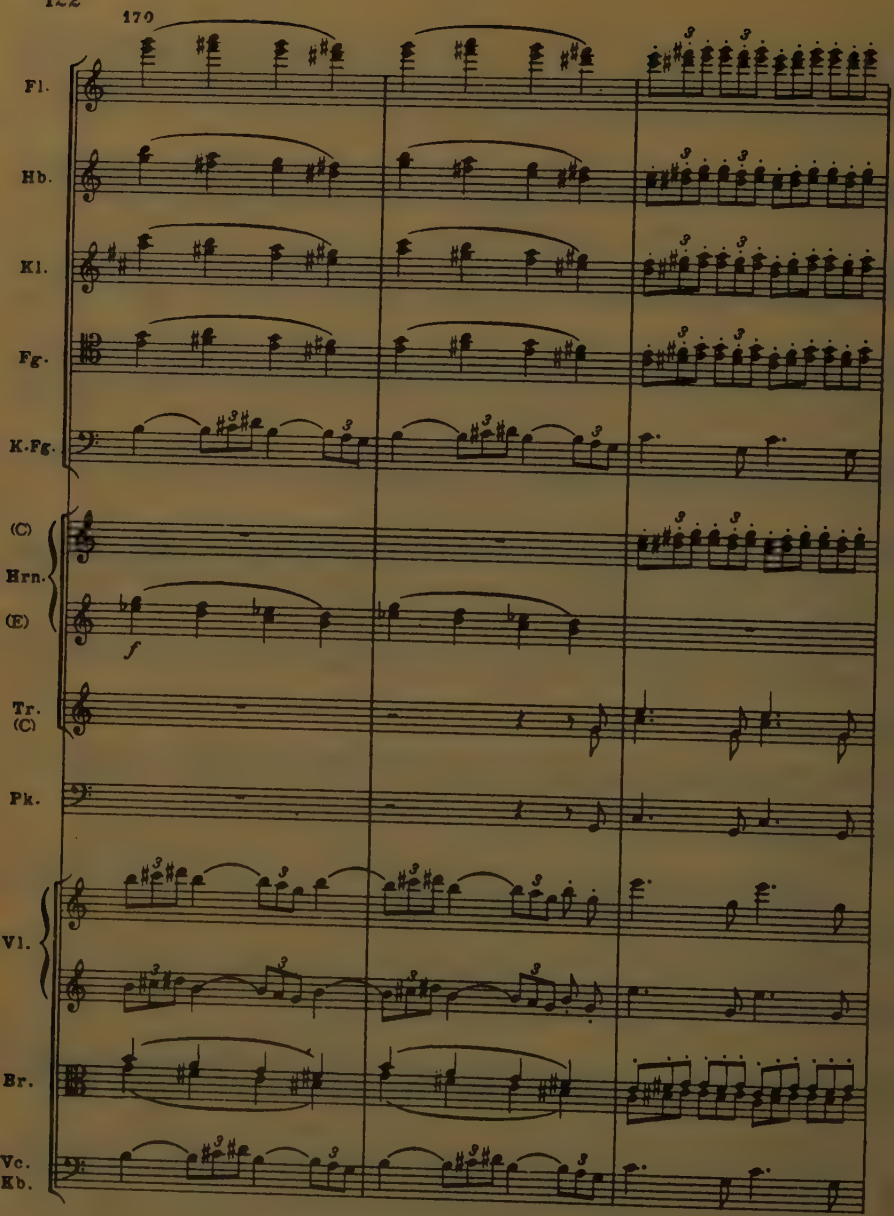
Hrn. (C)
Tr. (C)
Pk.
Vl.
Br.
Vc. Kb.
f
get.


170
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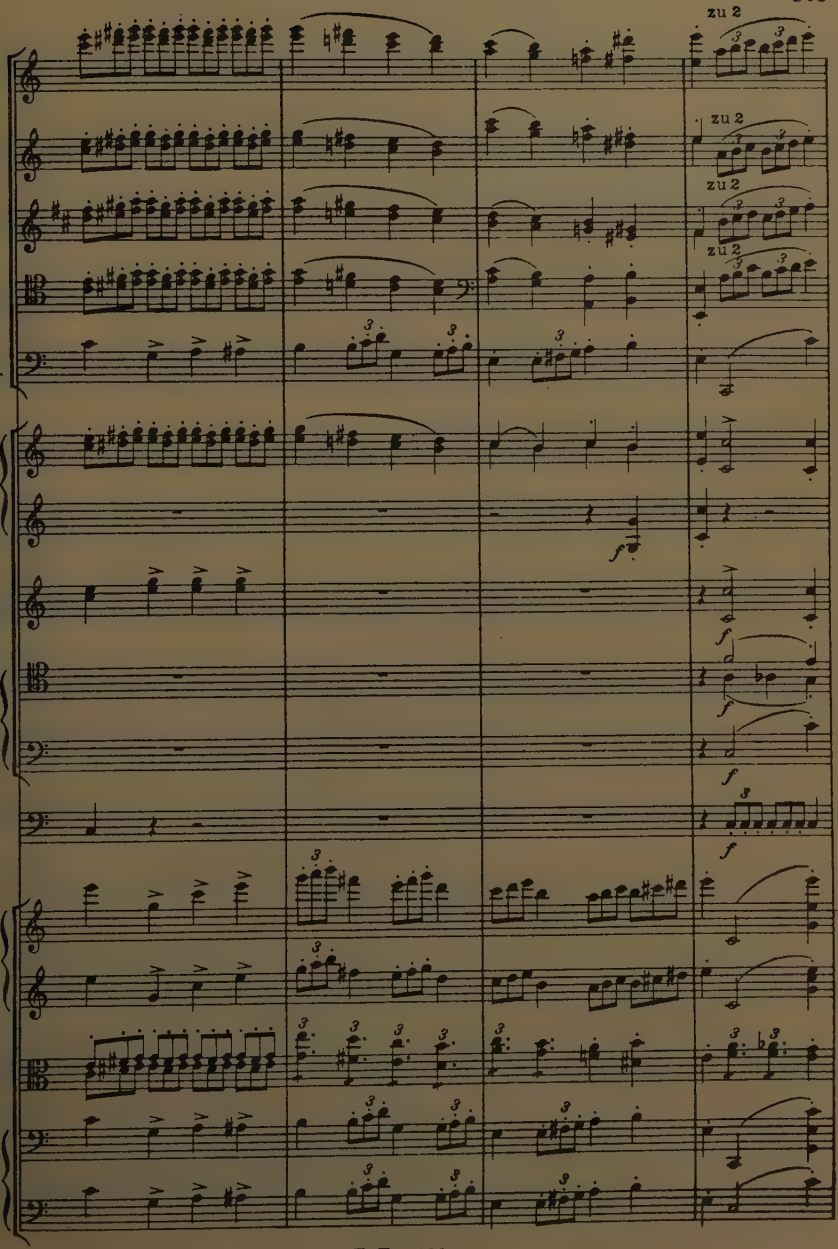
Vc.
Kb.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zu 2
zu 2
zu 2
Fl.
Hb.
Kl.
Fg.
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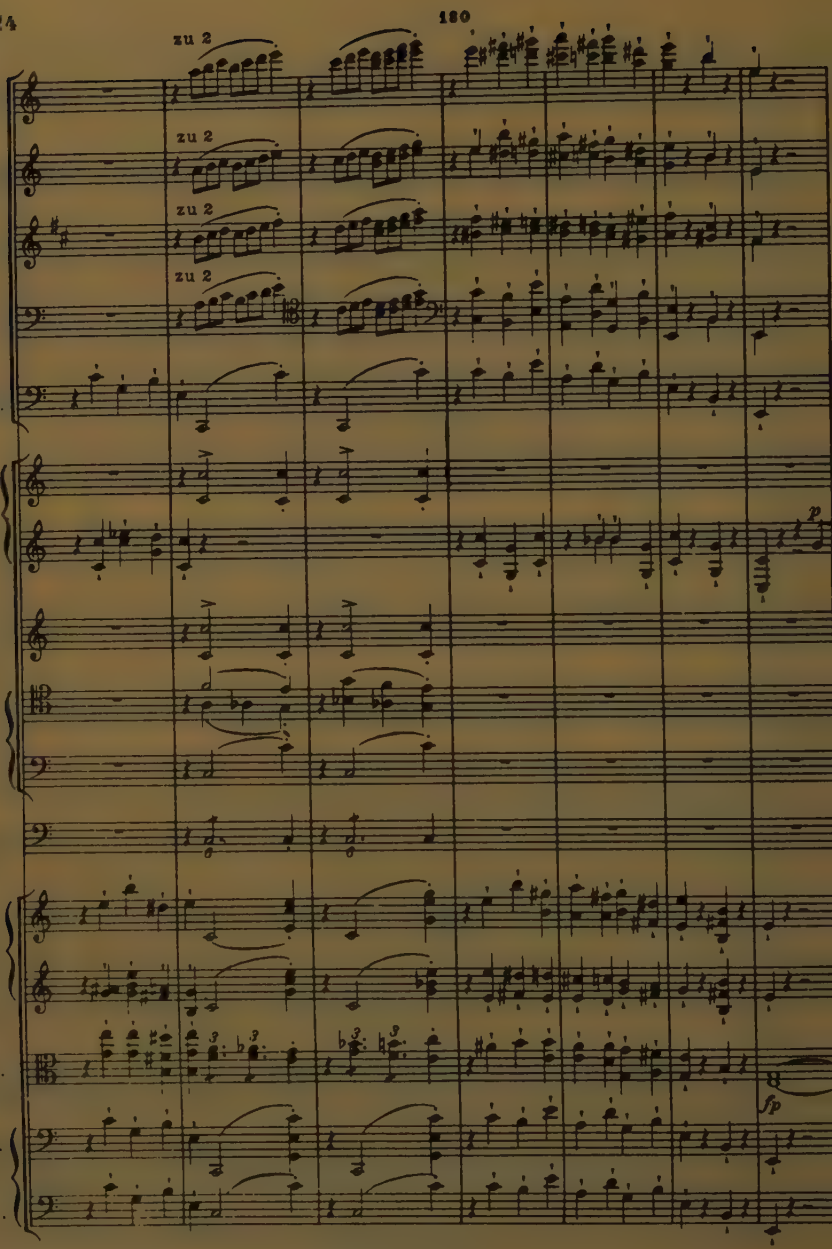
Tr.
(C)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.


180
zu 2
zu 2
zu 2
zu 2
Fl.
Hb.
Kl.
Fg.
K.Fg.
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(E)
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(C)
Pos.
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Vl.
Br.
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Kb.
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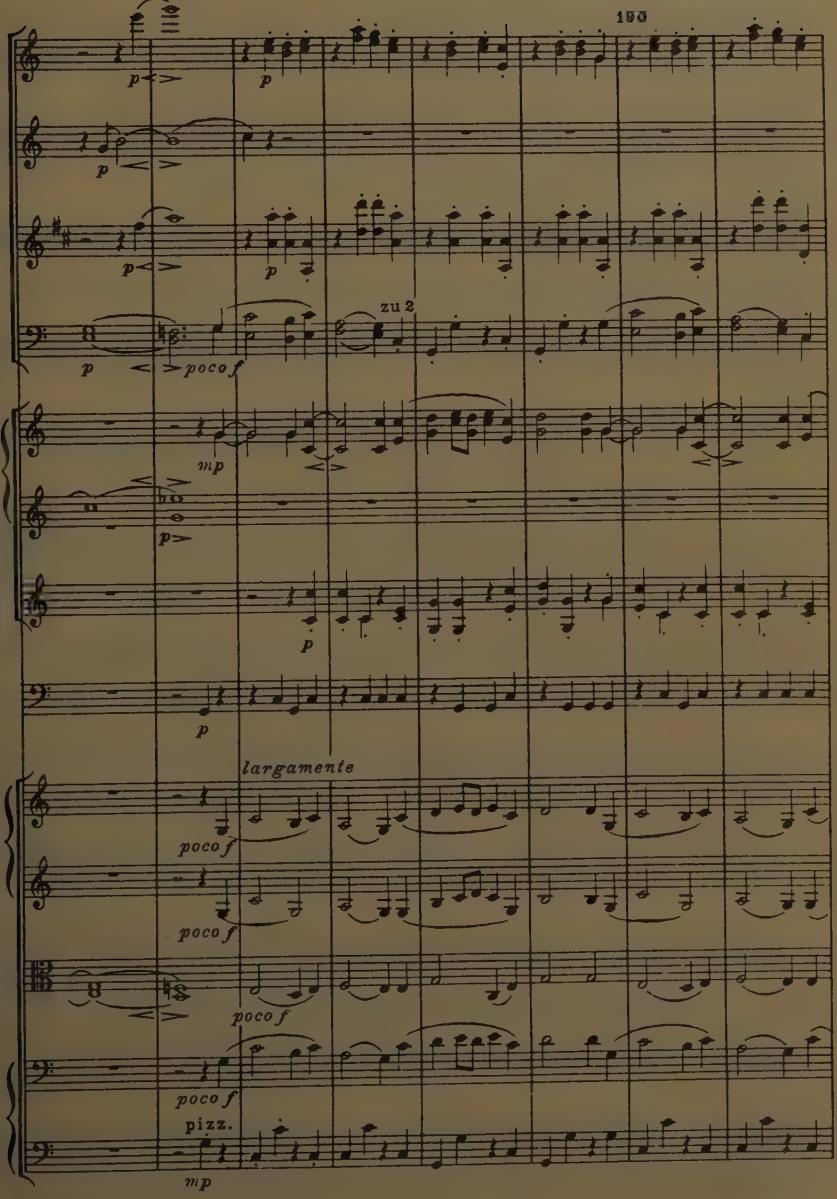
fp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Kl.
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Pk.
largamente
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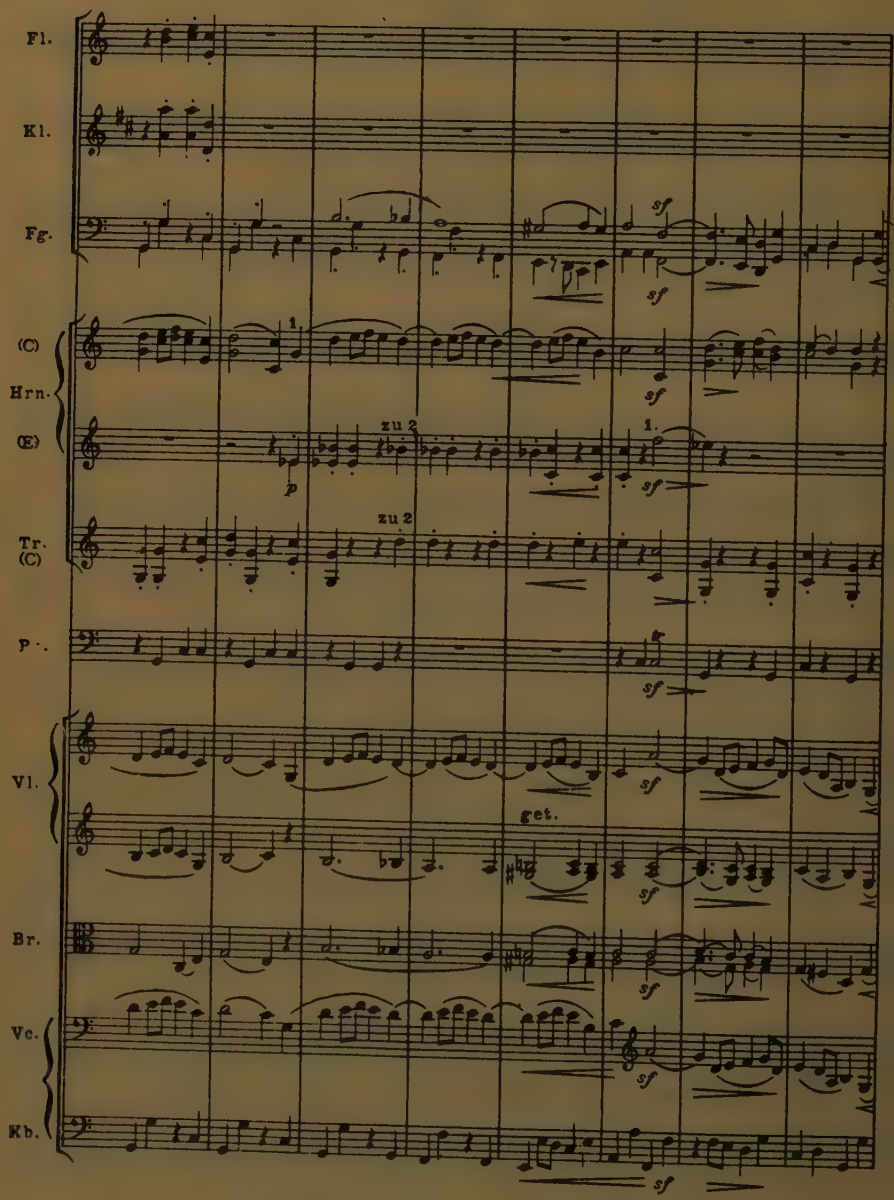
poco f
Br.
Vc.
Kb.
pizz.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Tr.
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P.
Vl.
Br.
Vc.
Kb.
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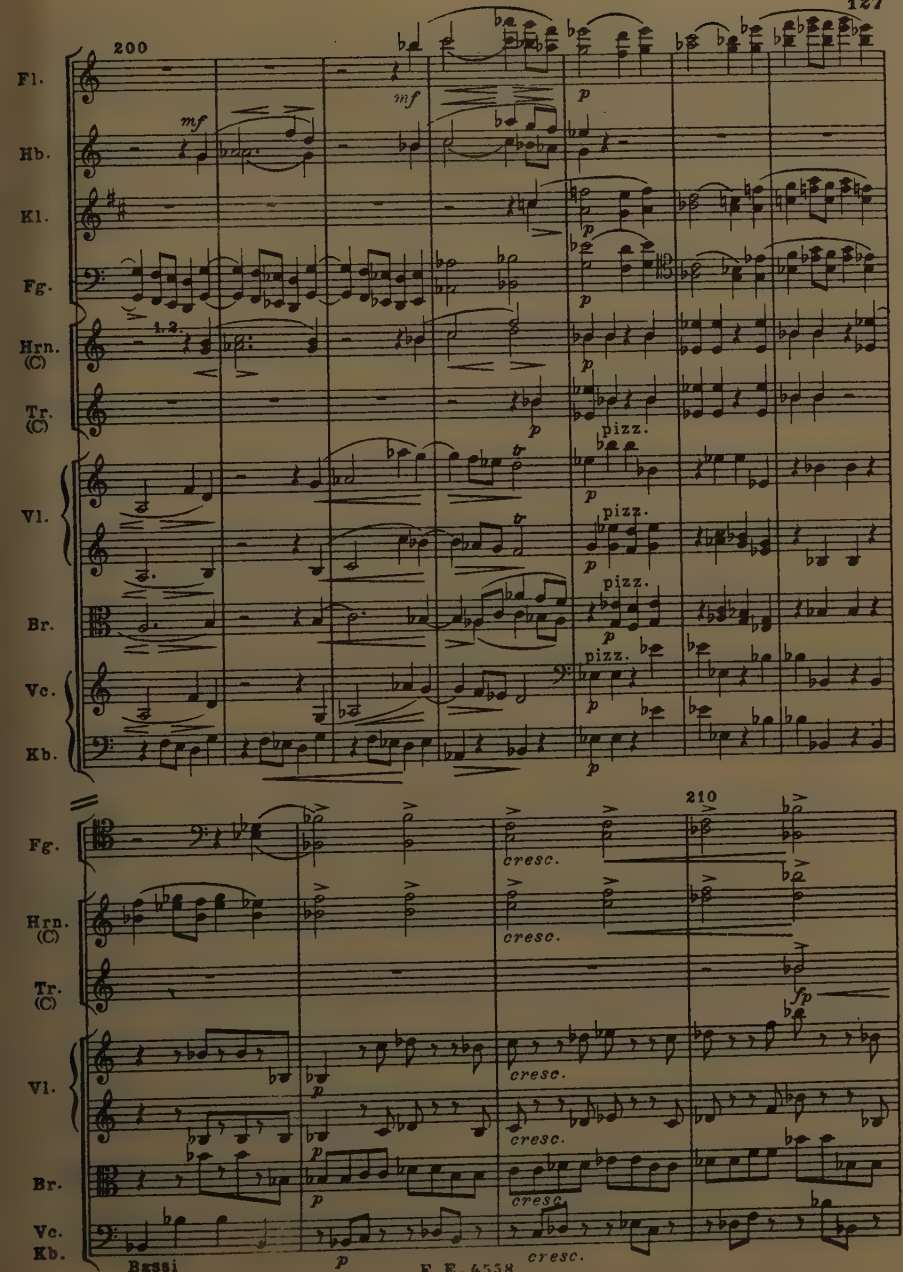
zu 2
get.
sf
p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Tr. (C)
Vl.
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tr
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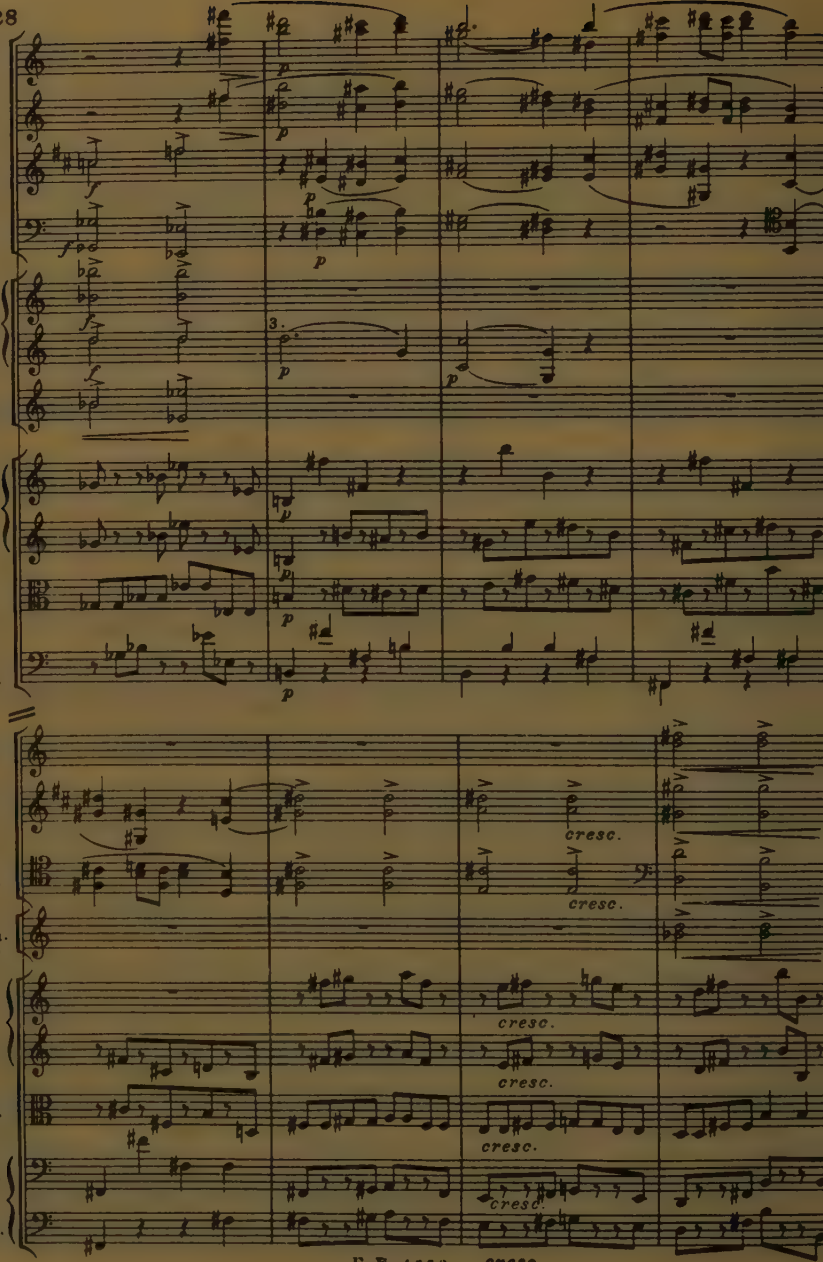
cresc.
fp
Bassi
E. E. 4558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Hrn.
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Kb.
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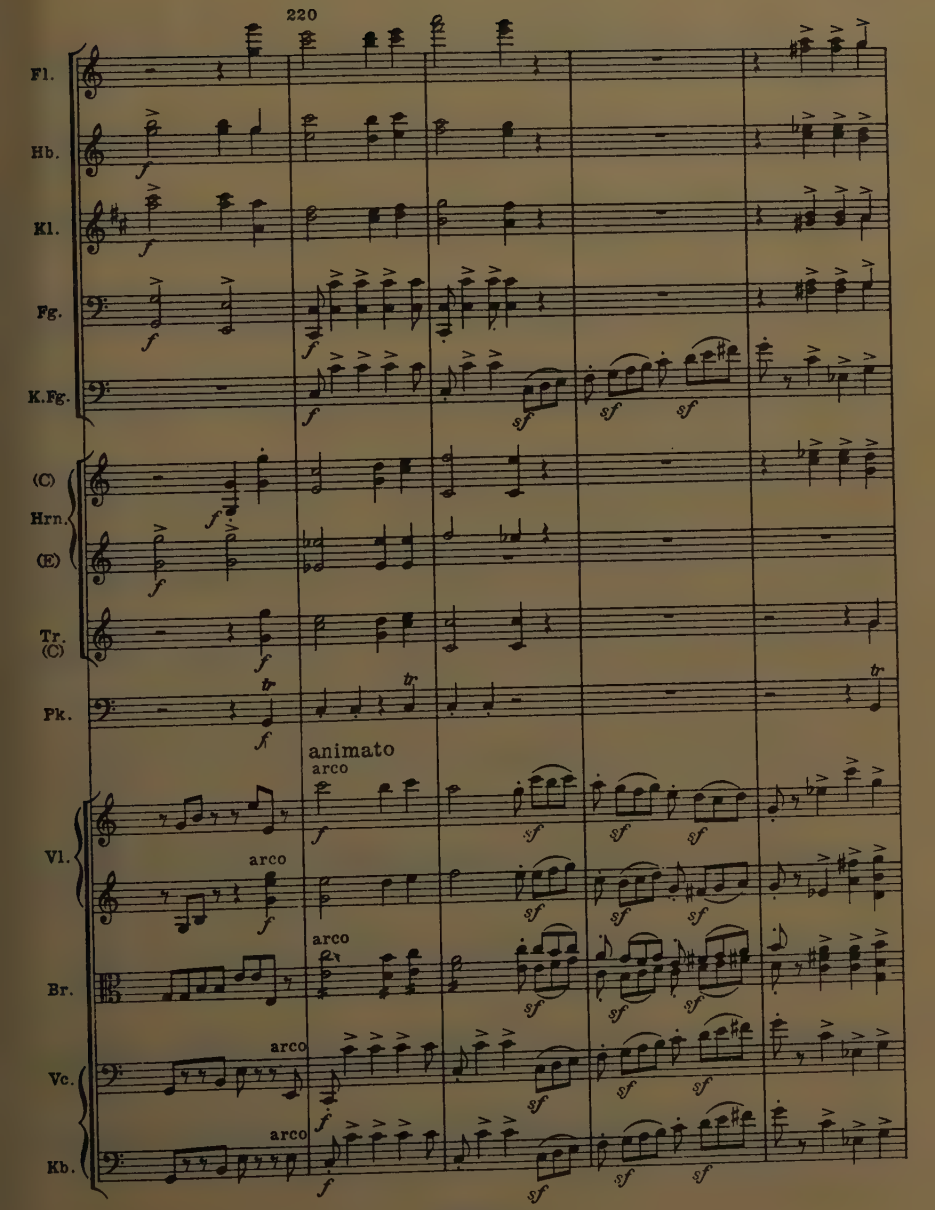
cresc.


220
Fl.
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Fg.
K.Fg.
(C)
Hrn.
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(C)
Pk.
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arco
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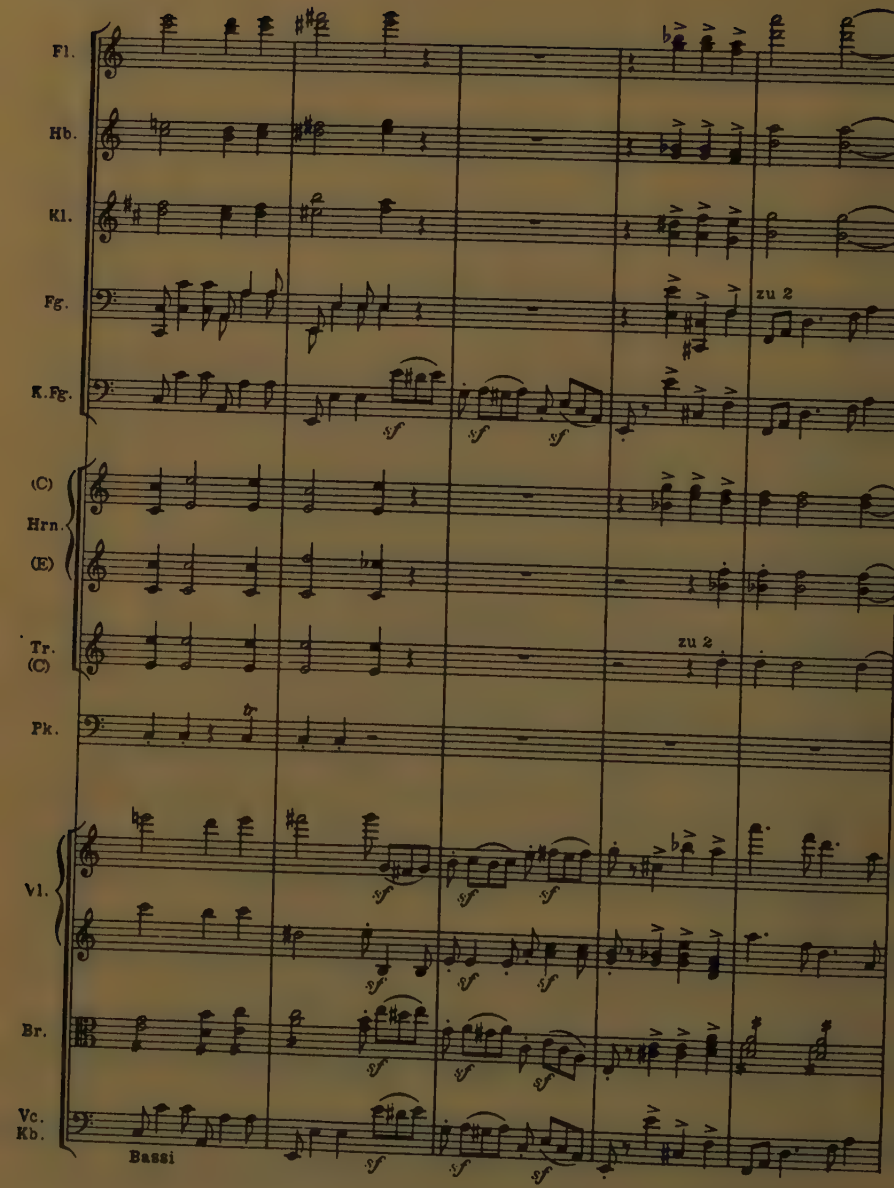
arco
Br.
arco
Vc.
arco
Kb.


Fl.
Hb.
Kl.
Fg.
zu 2
K.Fg.
sf
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(E)
Tr.
(C)
zu 2
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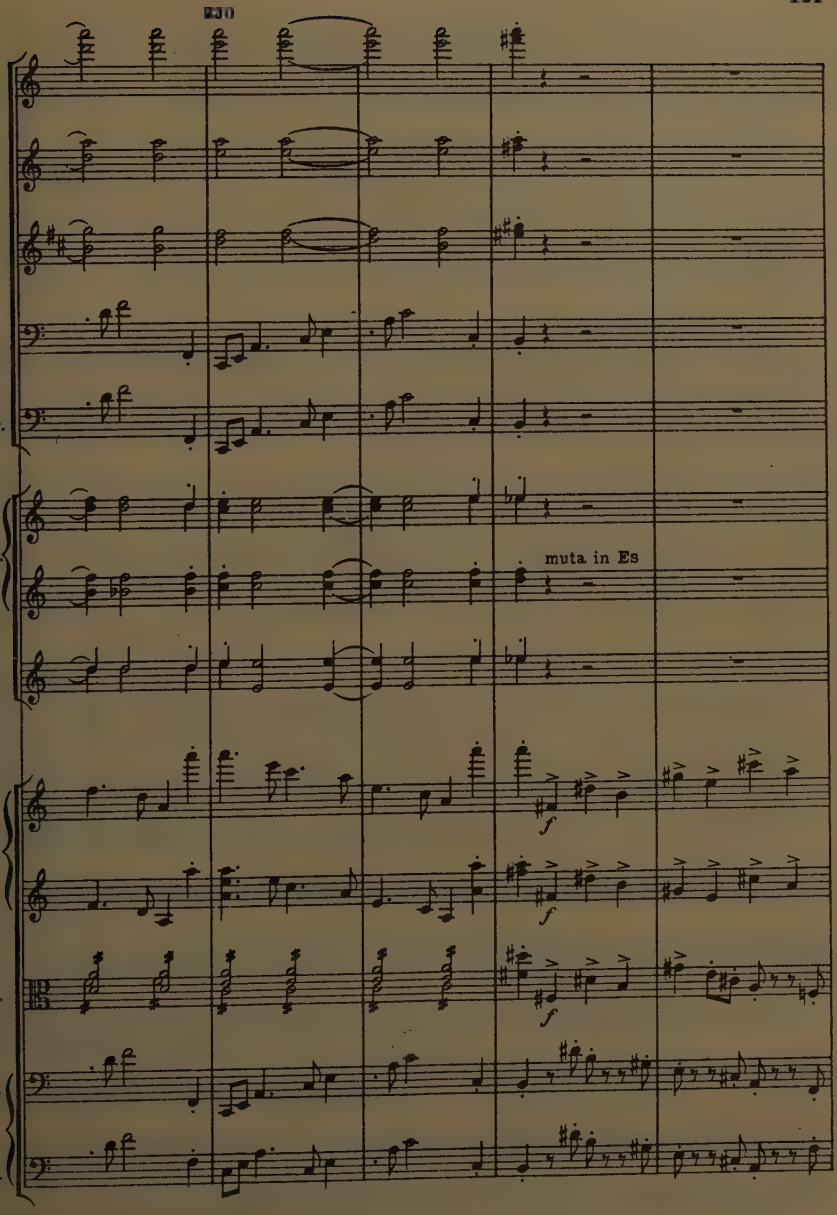
Vl.
Br.
Vc.
Kb.
Bassi


230
Fl.
Hb.
Kl.
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Hrn.
(E)
muta in Es
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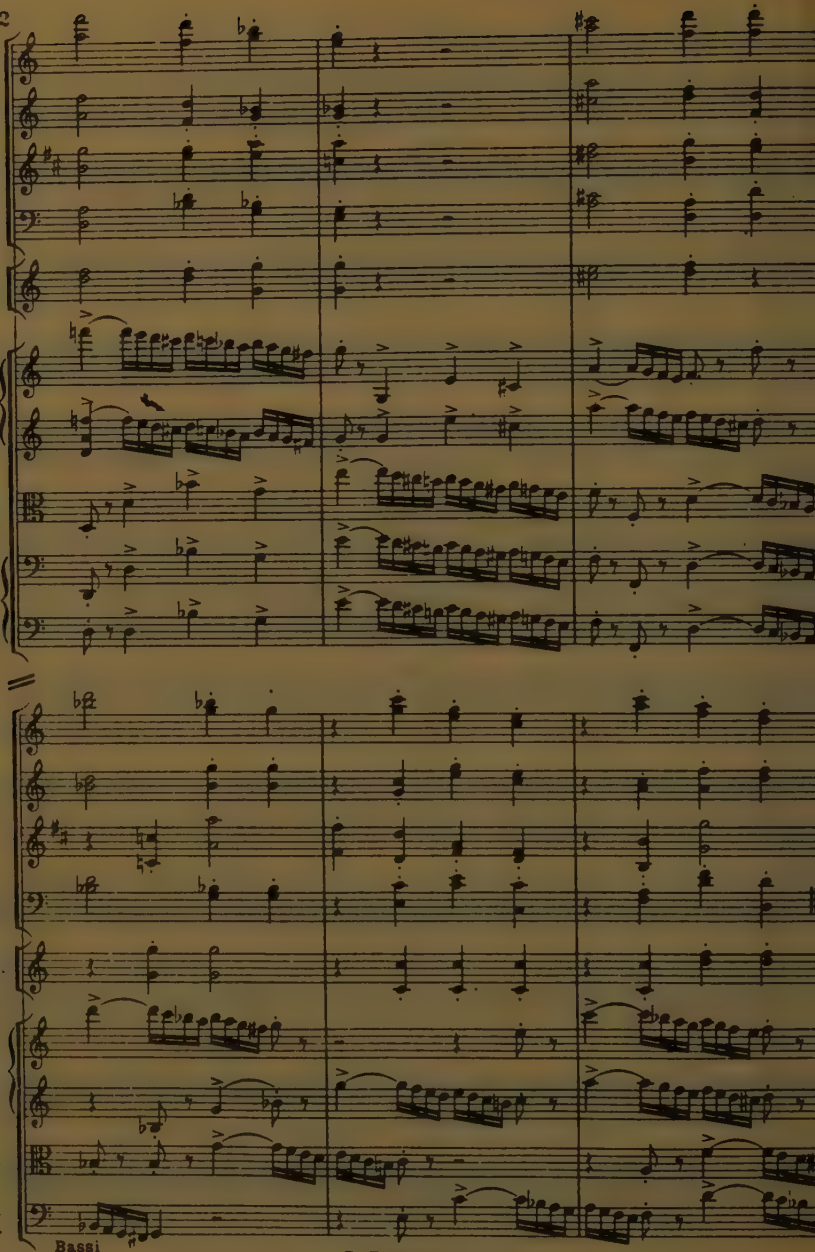
Vc.
Kb.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Hb.
Kl.
Fg.
Hrn. (C)
Vl.
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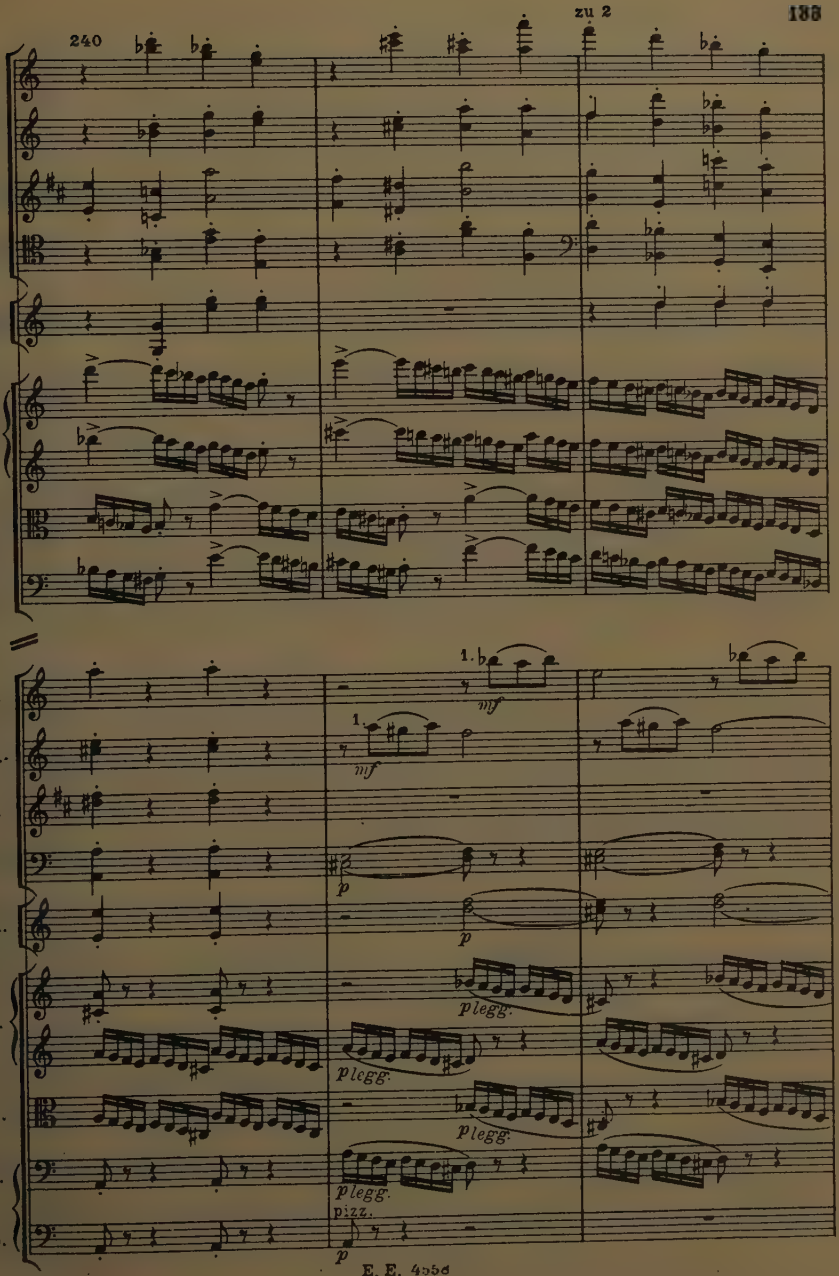
Bassi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Kl.
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Hrn. (C)
Vl.
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1.
mf
1.
mf
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p
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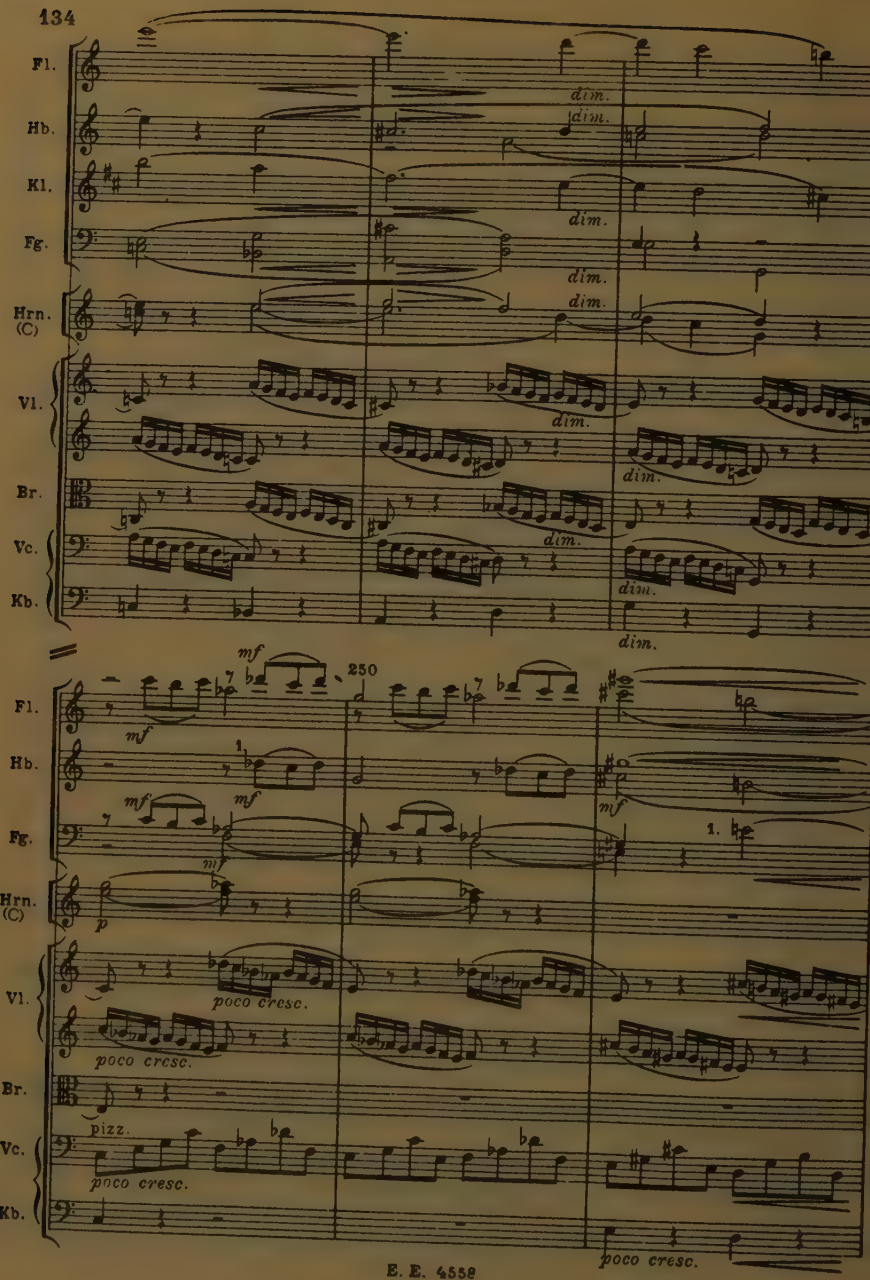
plegg.
plegg.
plegg.
pizz.
p


Fl.
Hb.
Kl.
Fg.
Hrn. (C)
Vl.
Br.
Vc.
Kb.
dim.
mf
250
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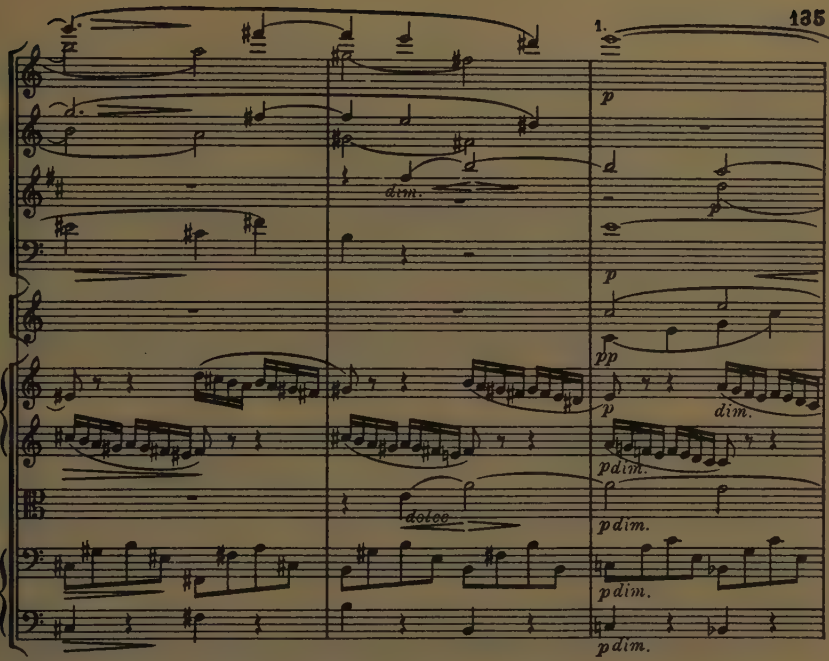
p
poco cresc.
pizz.


1.
Fl.
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Kl.
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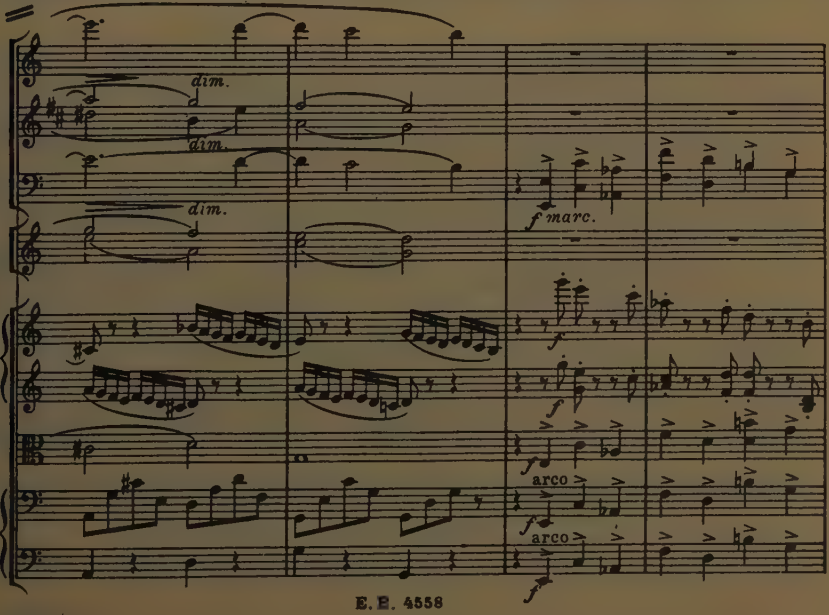
Hrn. (C)
Vl.
Br.
Vc.
Kb.
dim.
p
pp
dolce
pdim.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Hrn. (C)
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Br.
Vc.
Kb.
dim.
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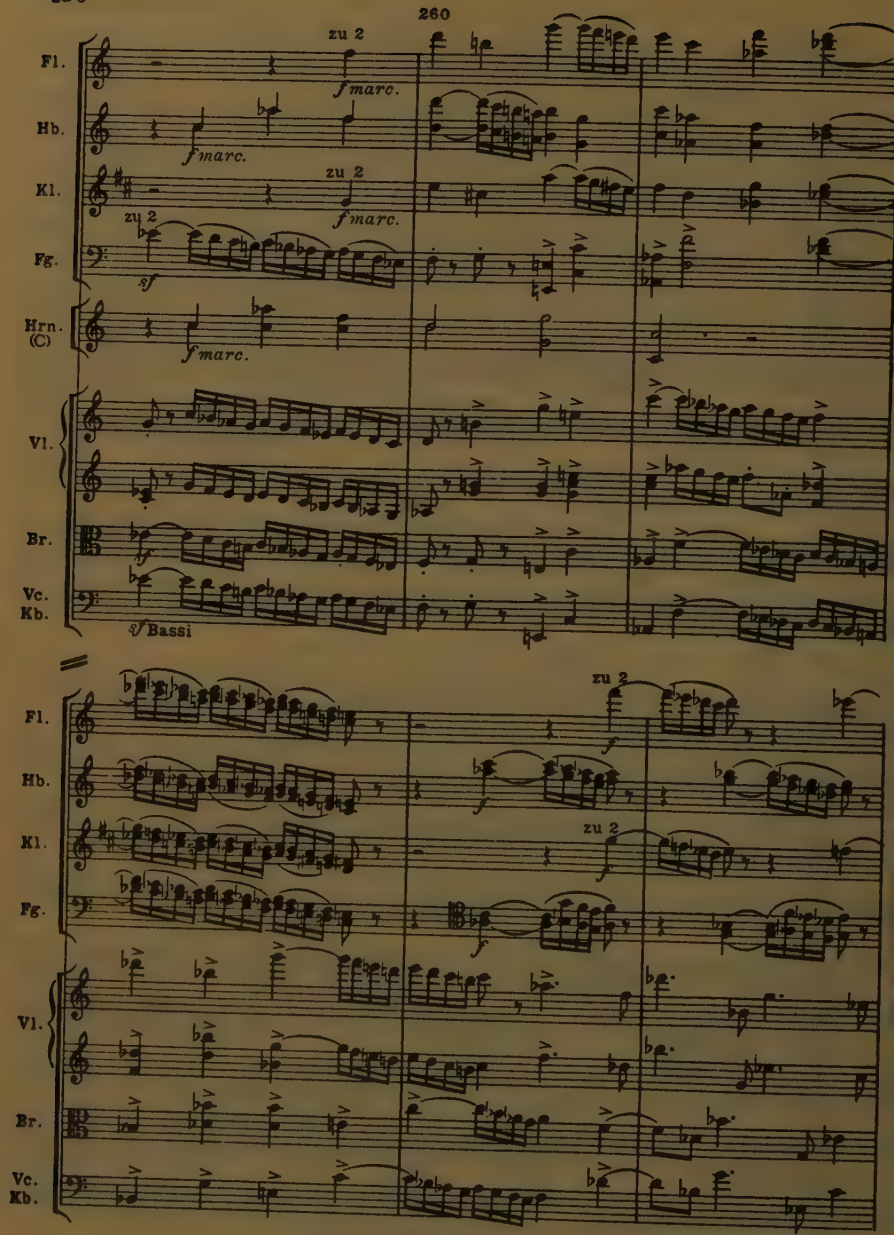
f
arco


260
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fmarc.
Kl.
zu 2
fmarc.
zu 2
Fg.
sf
Hrn. (C)
fmarc.
Vl.
Br.
Vc. Kb.
sf Bassi
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f
Hb.
f
Kl.
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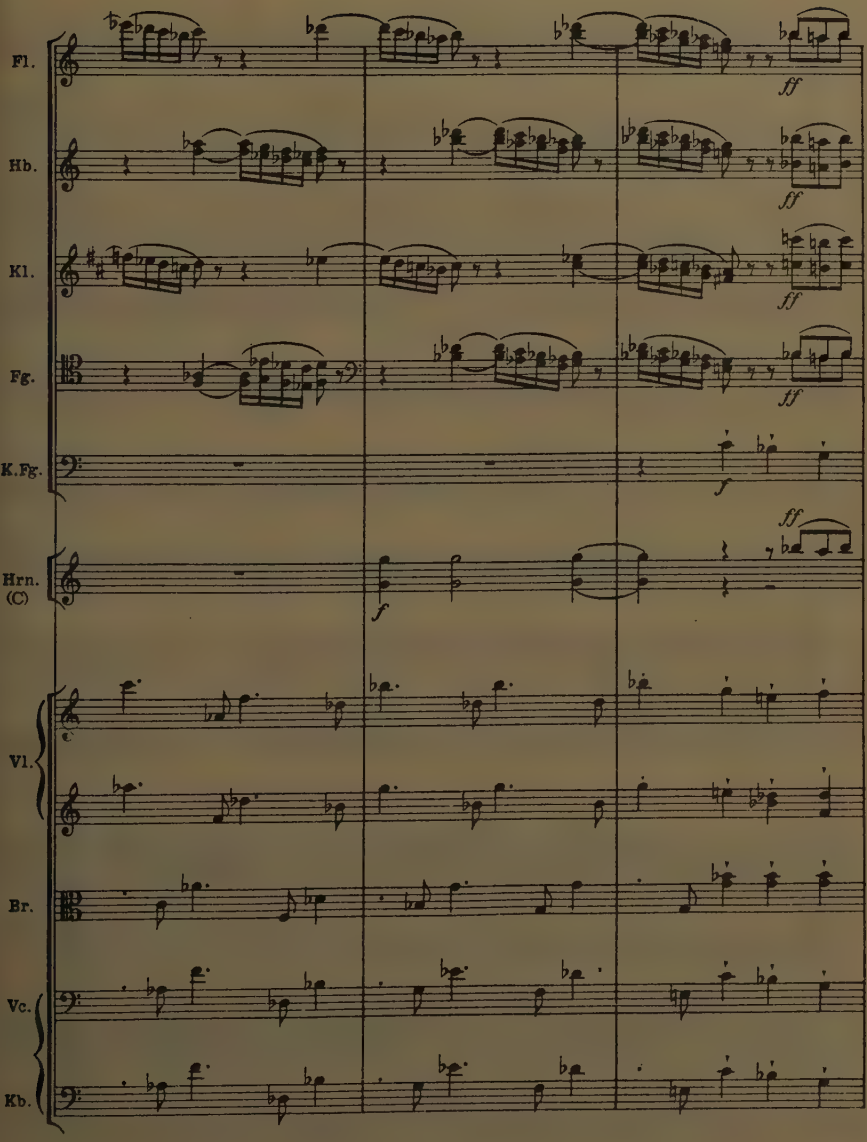
Fg.
f
Vl.
Br.
Vc. Kb.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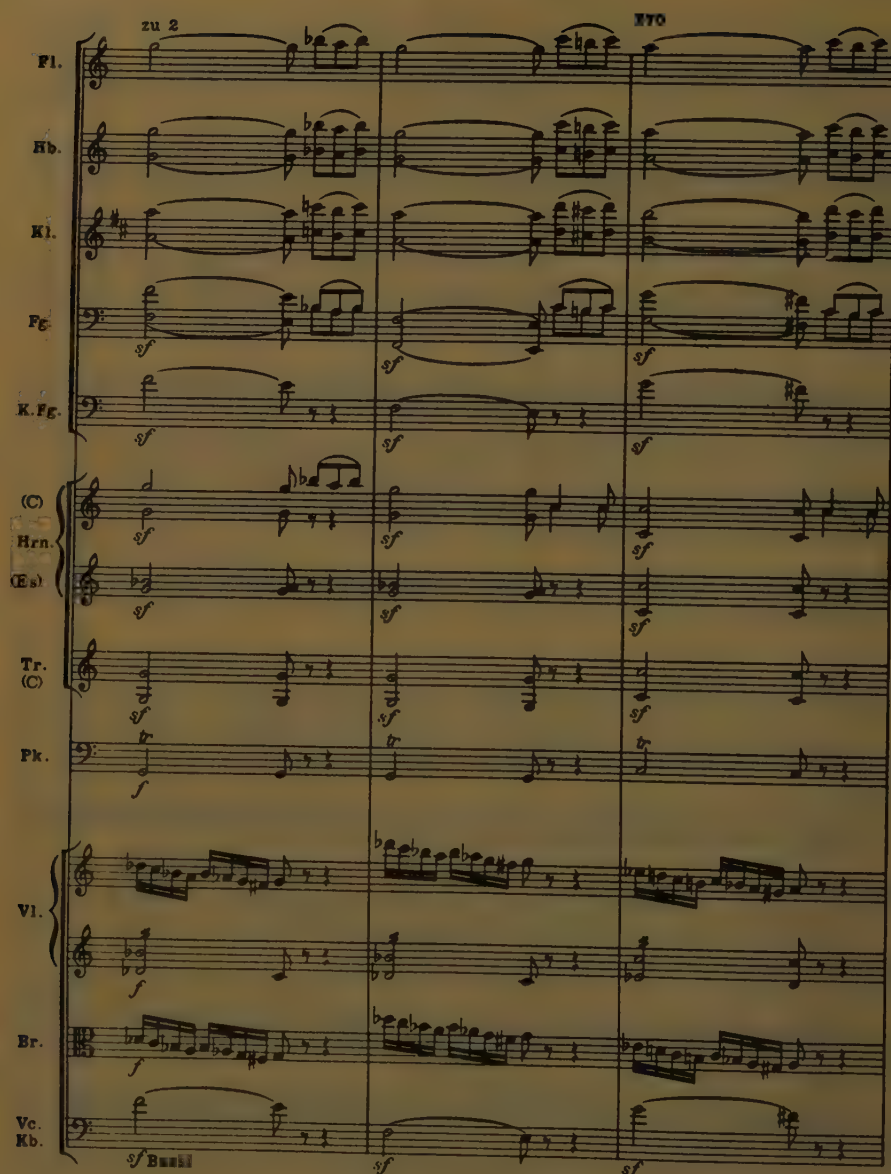
Vl.
Br.
Vc.
Kb.
ff
f


zu 2
Fl.
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Kl.
Fg.
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Tr.
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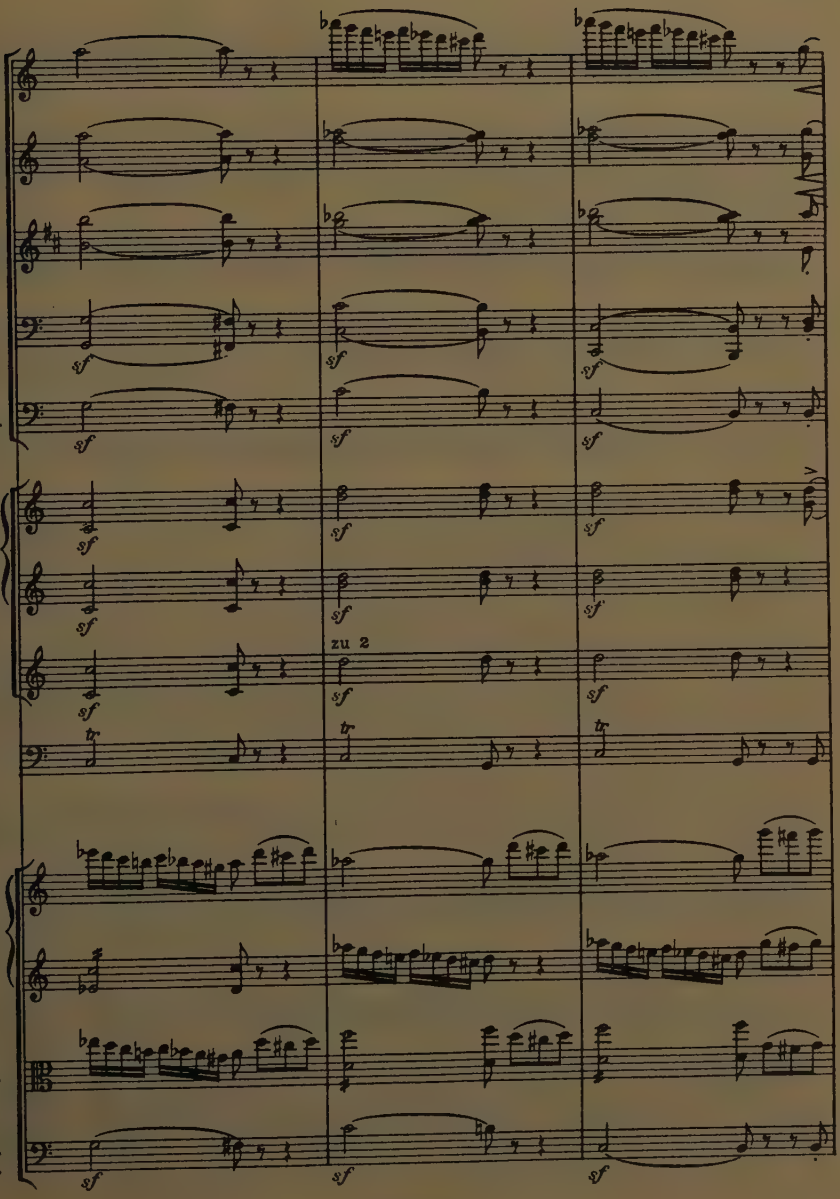
Pk.
Vl.
Br.
Vc.
Kb.
sf
Bassi


Fl.
Hb.
Kl.
Fg.
K.Fg.
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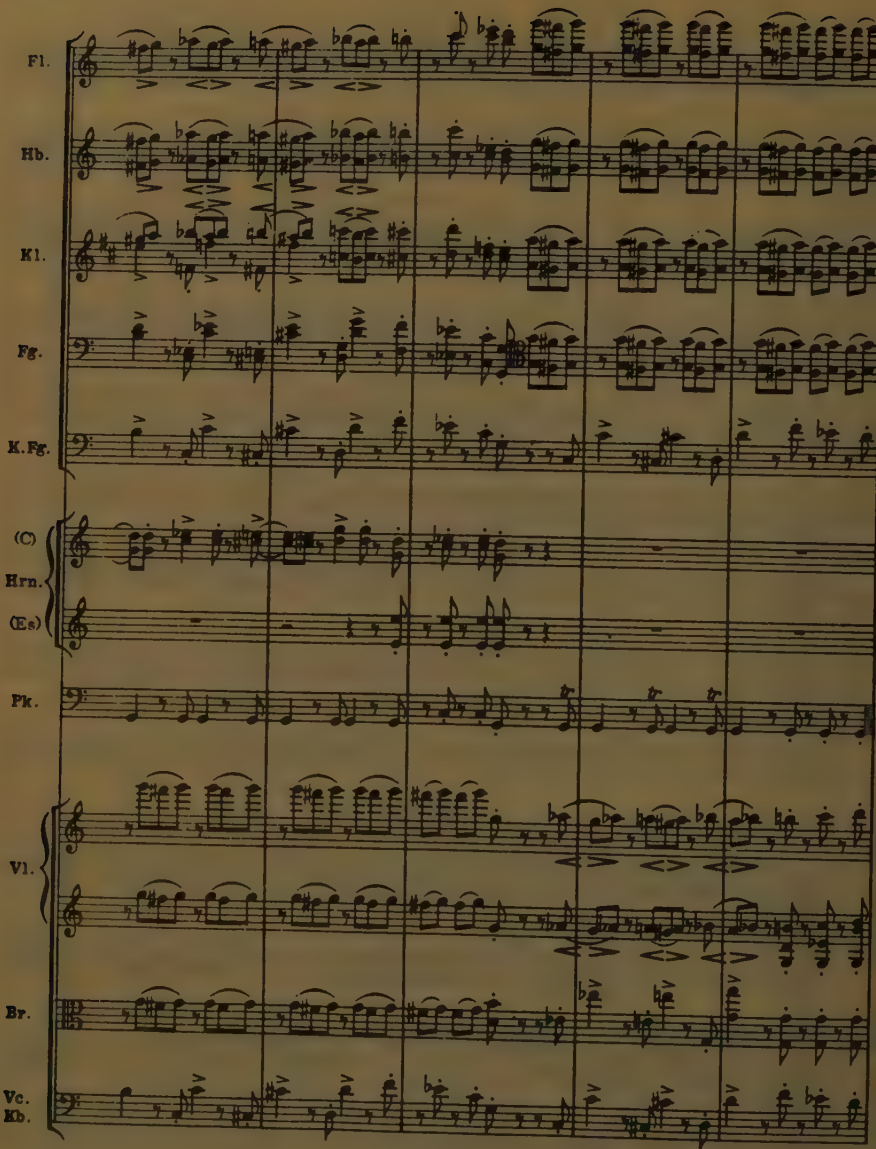
zu 2
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
sf
tr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Hrn.
(Es)
Pk.
Vl.
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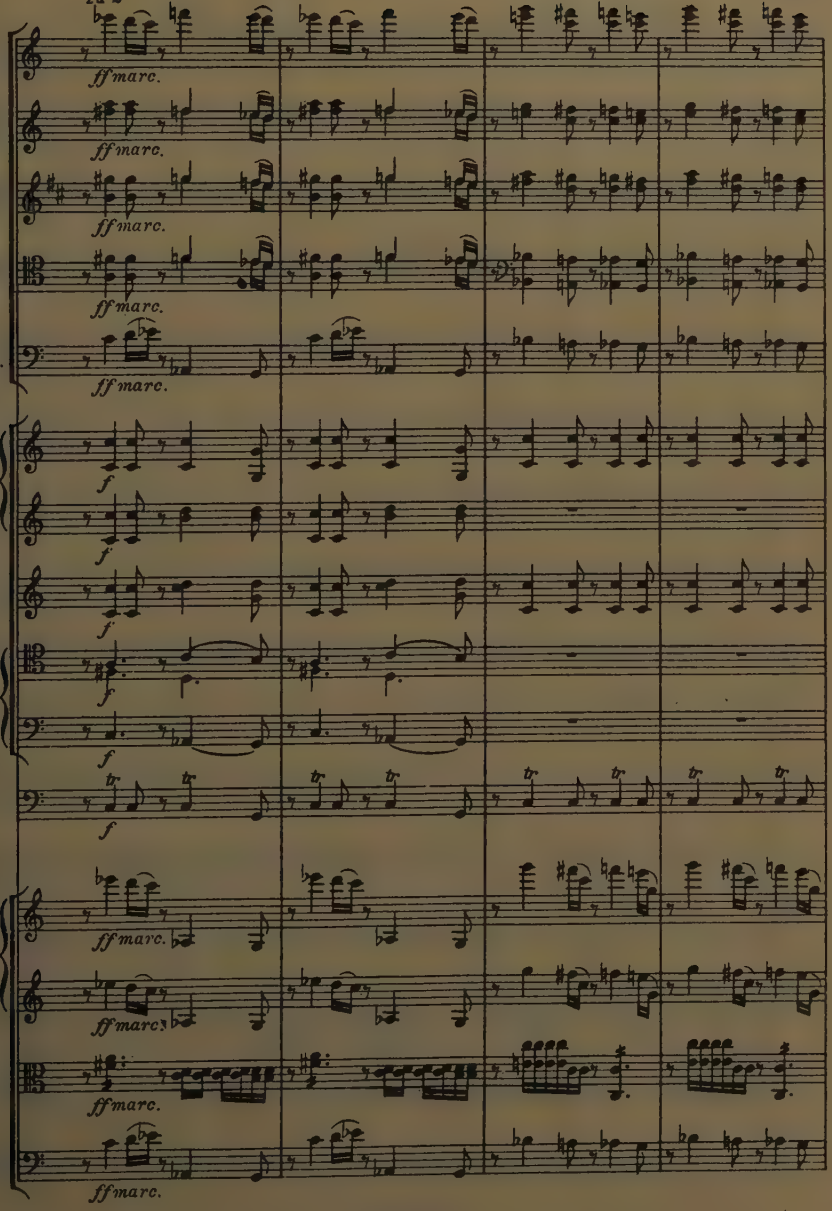
Vc.
Kb.


Fl.
ff marc.
Hb.
ff marc.
Kl.
ff marc.
Fg.
ff marc.
K.Fg.
ff marc.
(C)
Hrn.
(Es)
f
Tr.
(C)
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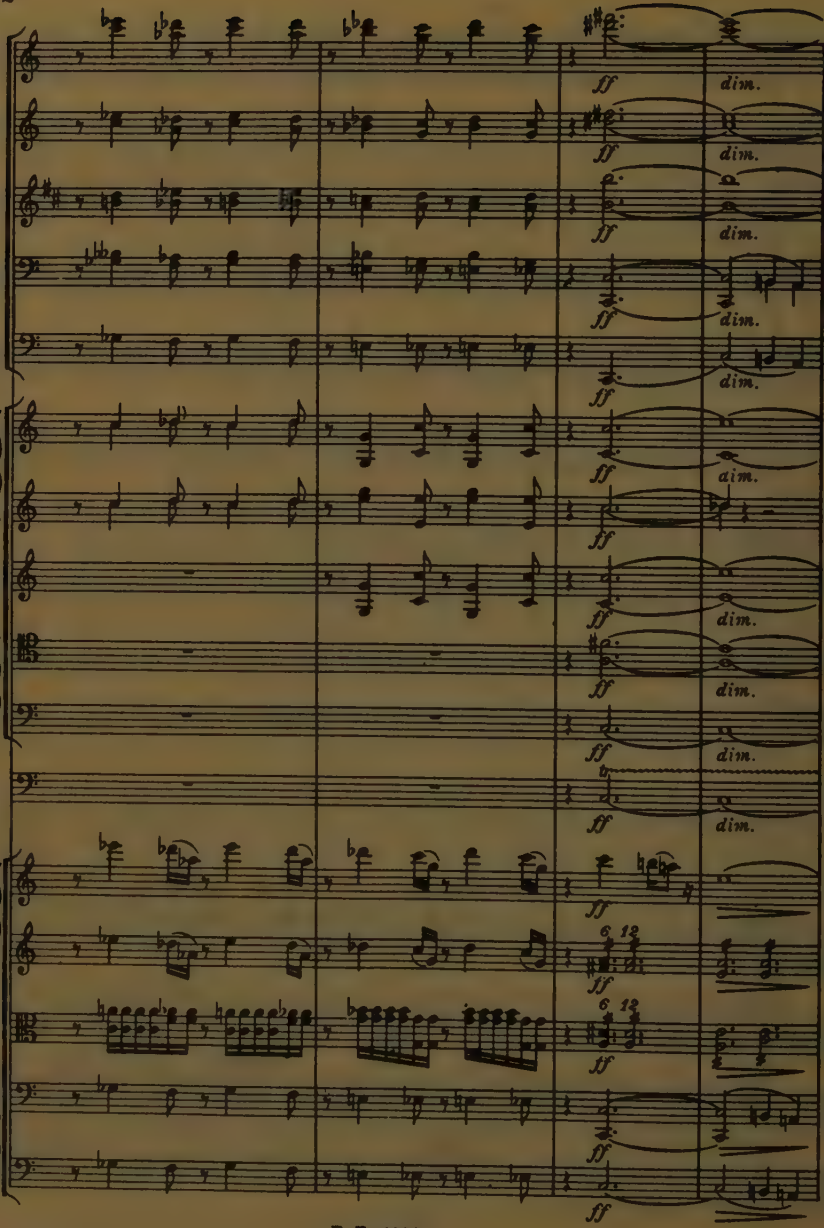
Pos.
f
Pk.
f
Vl.
ff marc.
Br.
ff marc.
Vc.
Kb.
ff marc.


Fl.
Hb.
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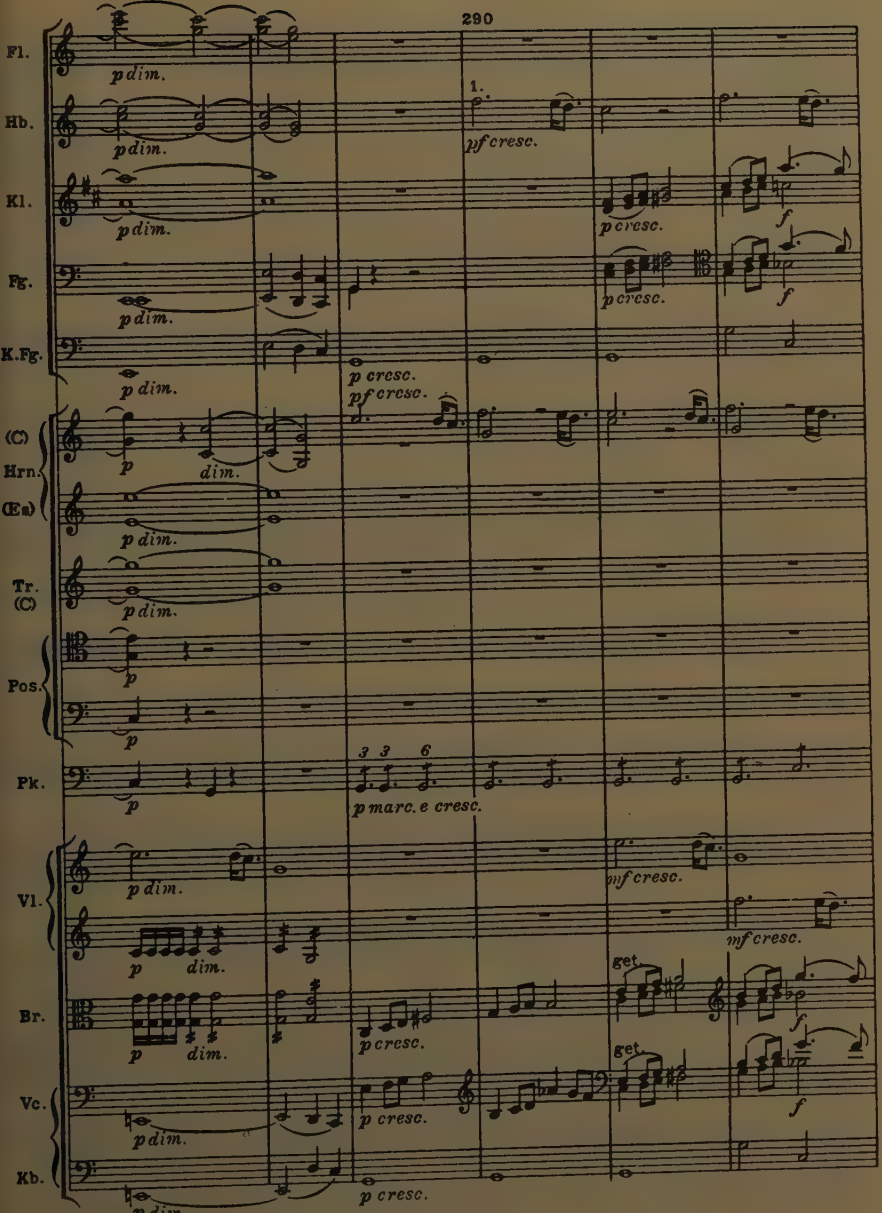
(C)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
ff
dim.
6. 12


290
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(Es)
Tr.
(C)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
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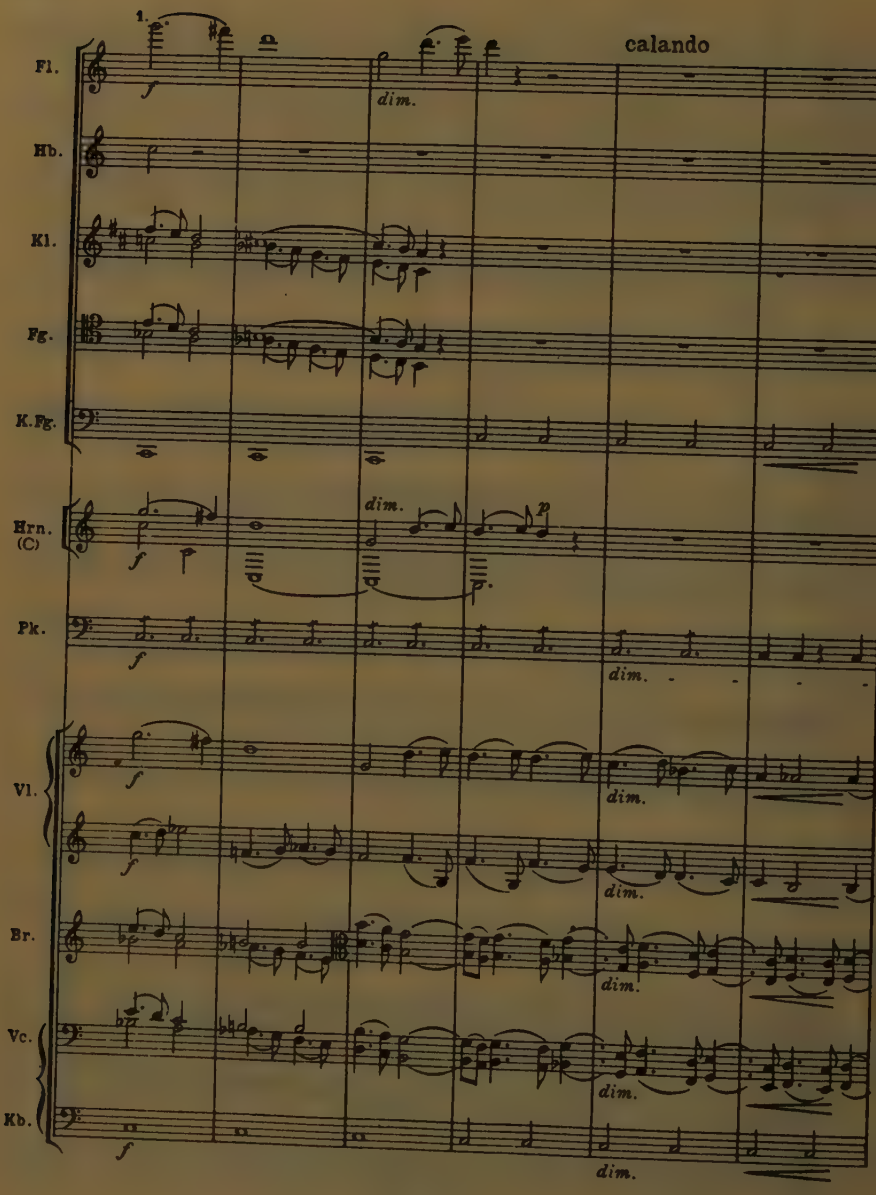
p cresc.
f
pf cresc.
3 3 6
p marc. e cresc.
mf cresc.
get
E. E. 4558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Hrn. (C)
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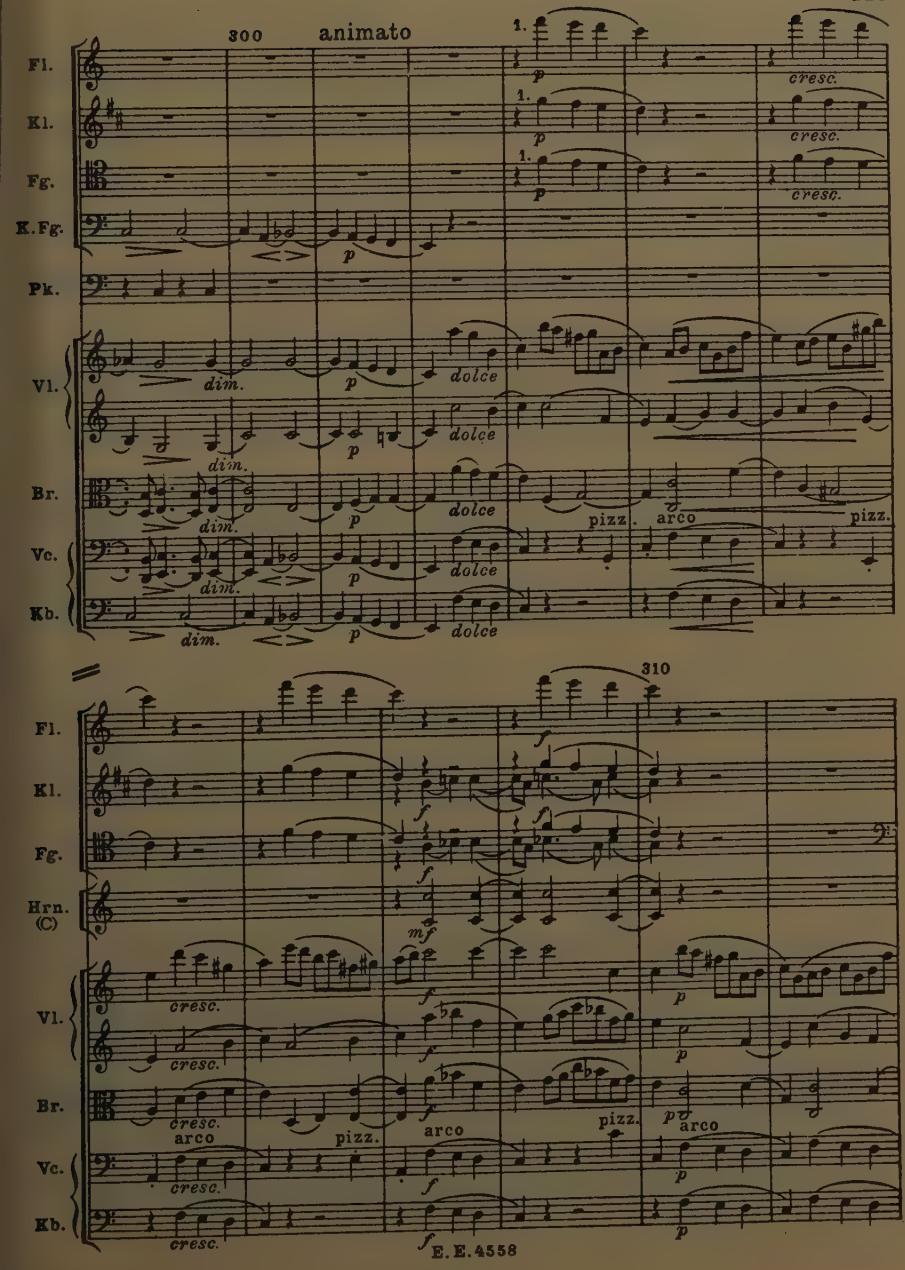
Br.
Vc.
Kb.
f
dim.
p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Fg.
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Pk.
Vl.
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1.
p
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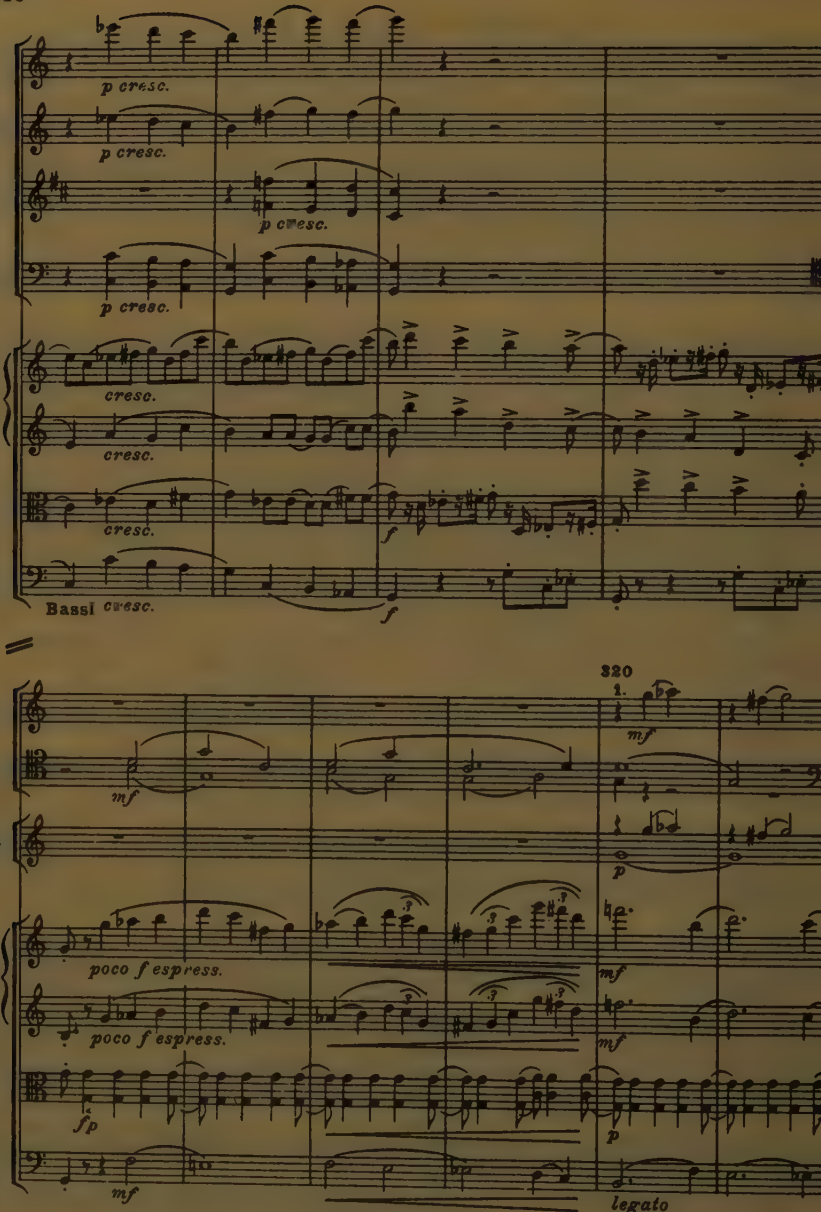
dim.
dolce
pizz.
arco
310
f
mf
Hrn. (C)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p cresc.
Hb.
p cresc.
Kl.
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Fg.
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Vl.
cresc.
cresc.
Br.
cresc.
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Vc.
Kb.
Bassi cresc.
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Hb.
mf
Fg.
mf
Hrn. (C)
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poco f espress.
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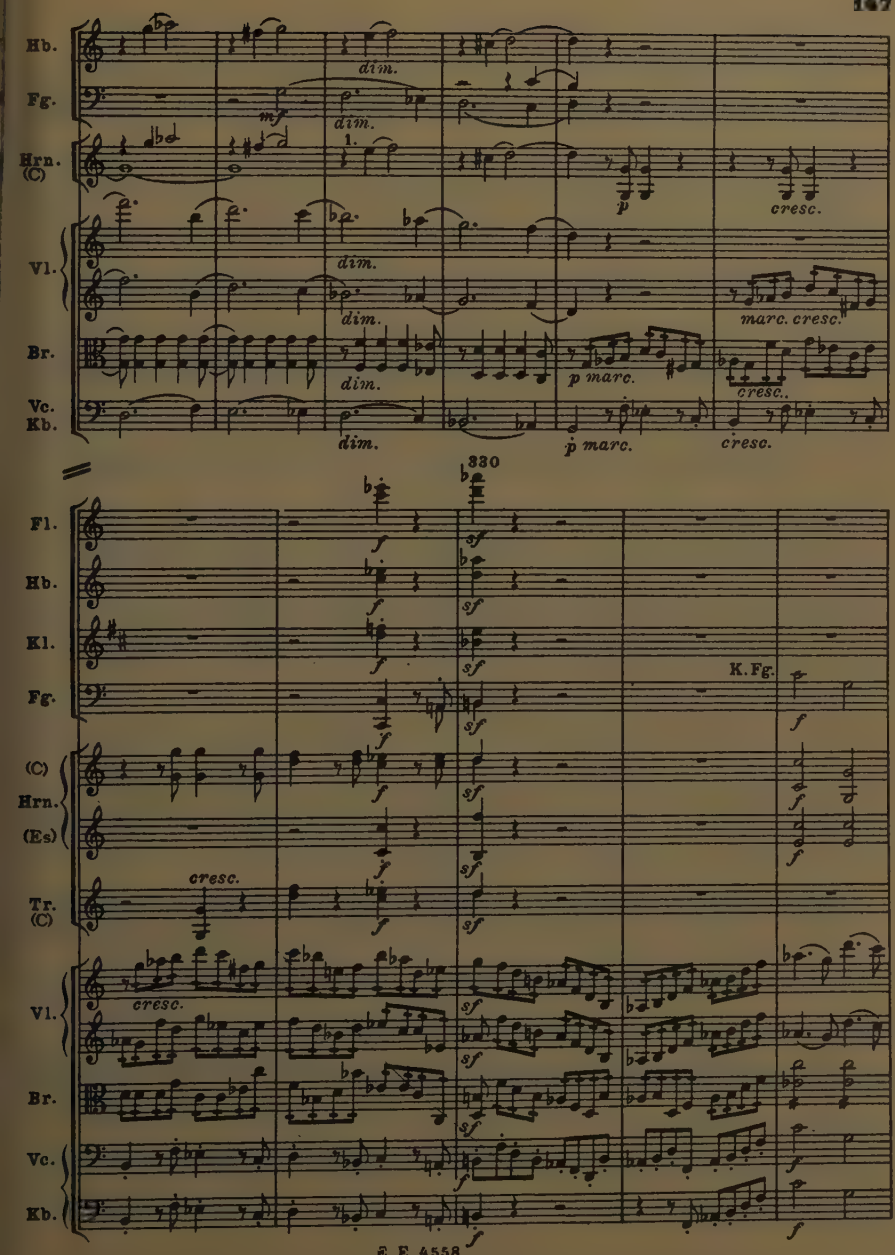
Br.
fp
p
Vc.
Kb.
mf
legato


Hb.
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Hrn. (C)
Vl.
Br.
Vc. Kb.
dim.
mf
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cresc.
marc. cresc.
p marc.
330
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Kl.
K. Fg.
(C) Hrn.
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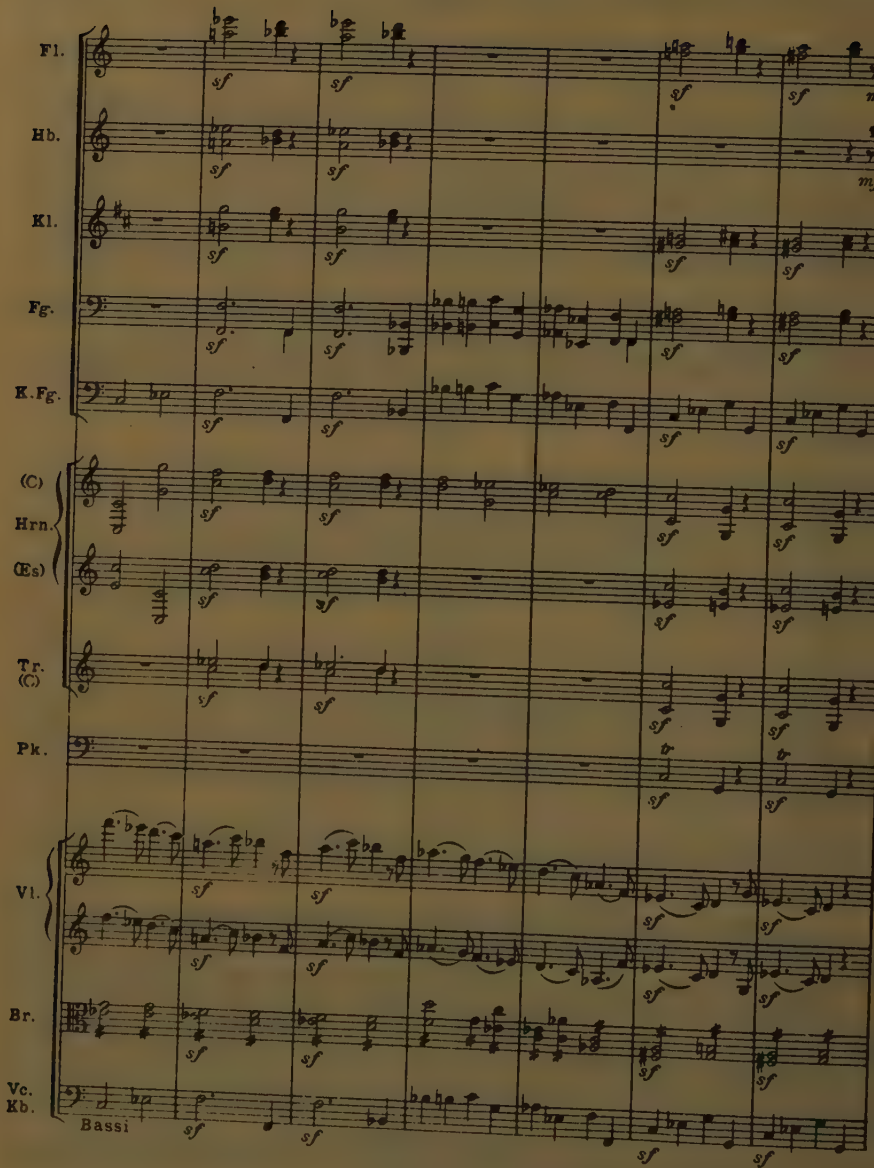
Tr. (C)
sf
f


Fl.
Hb.
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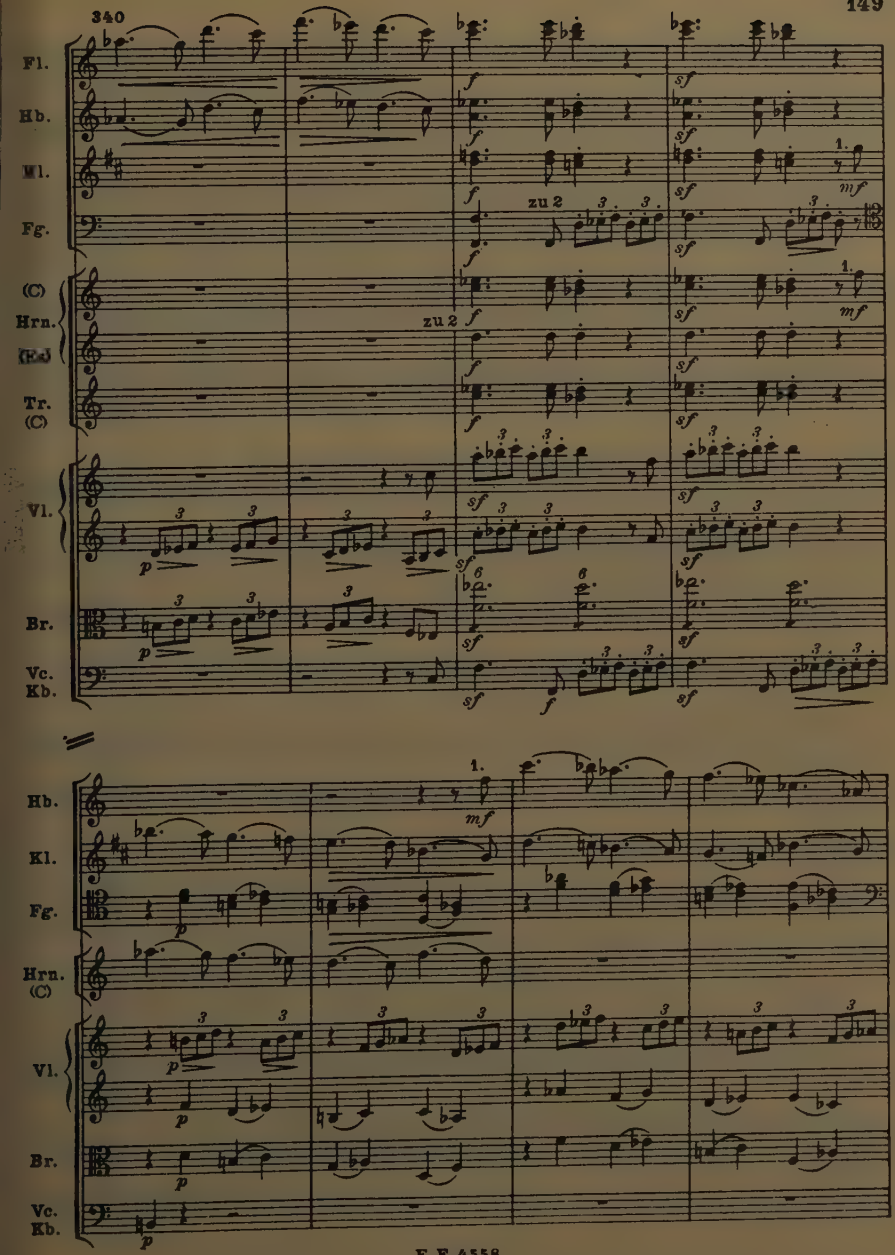
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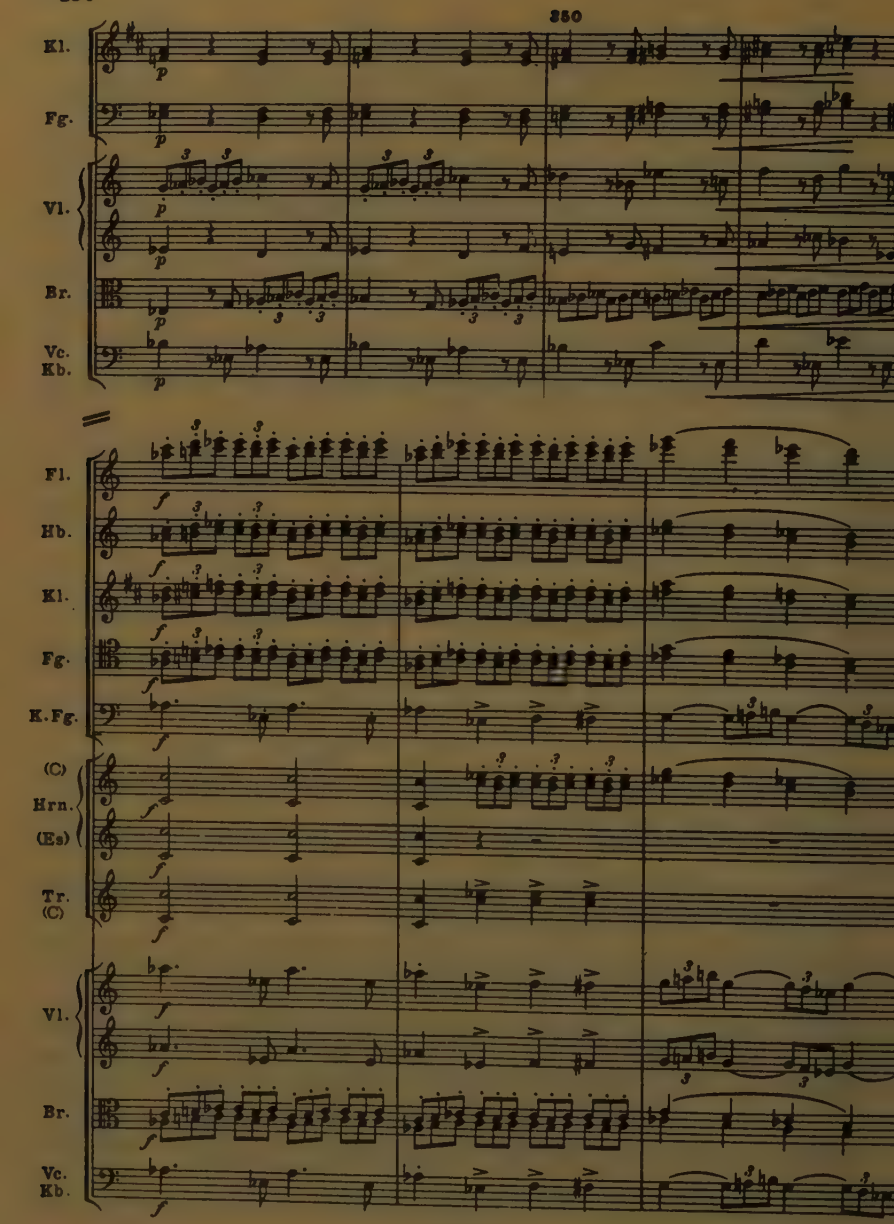
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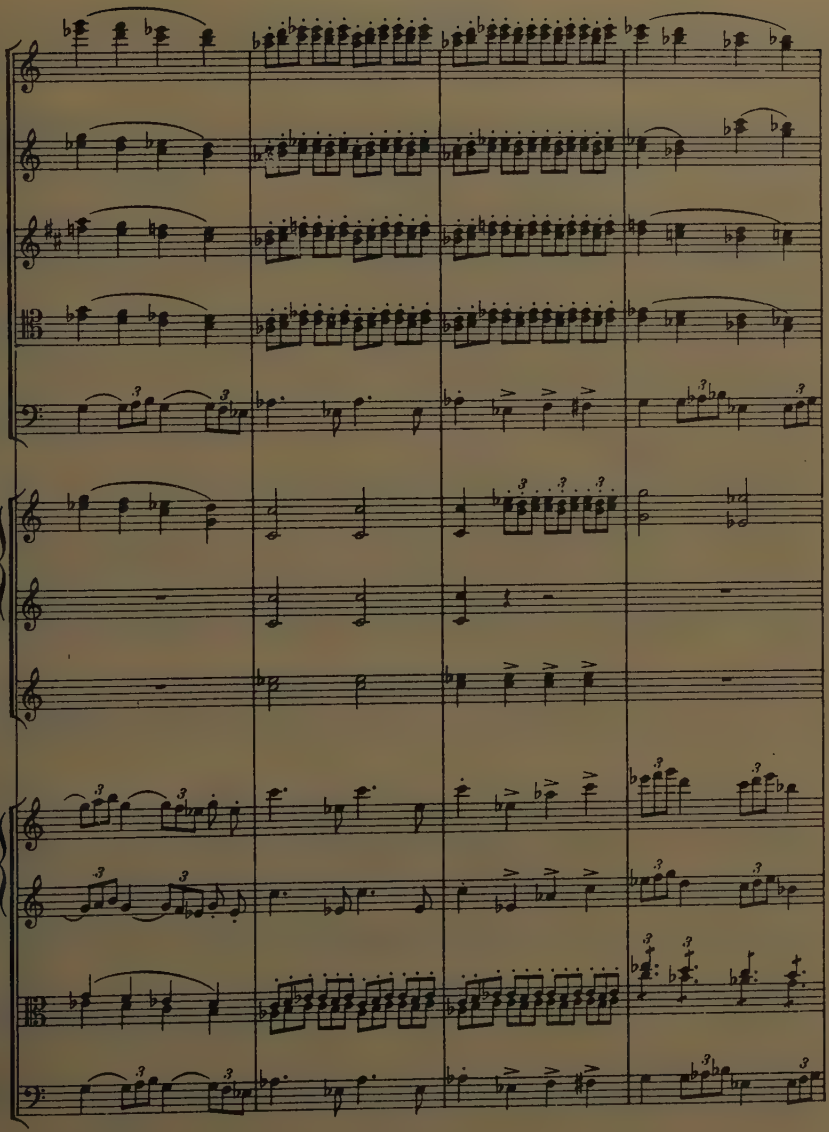
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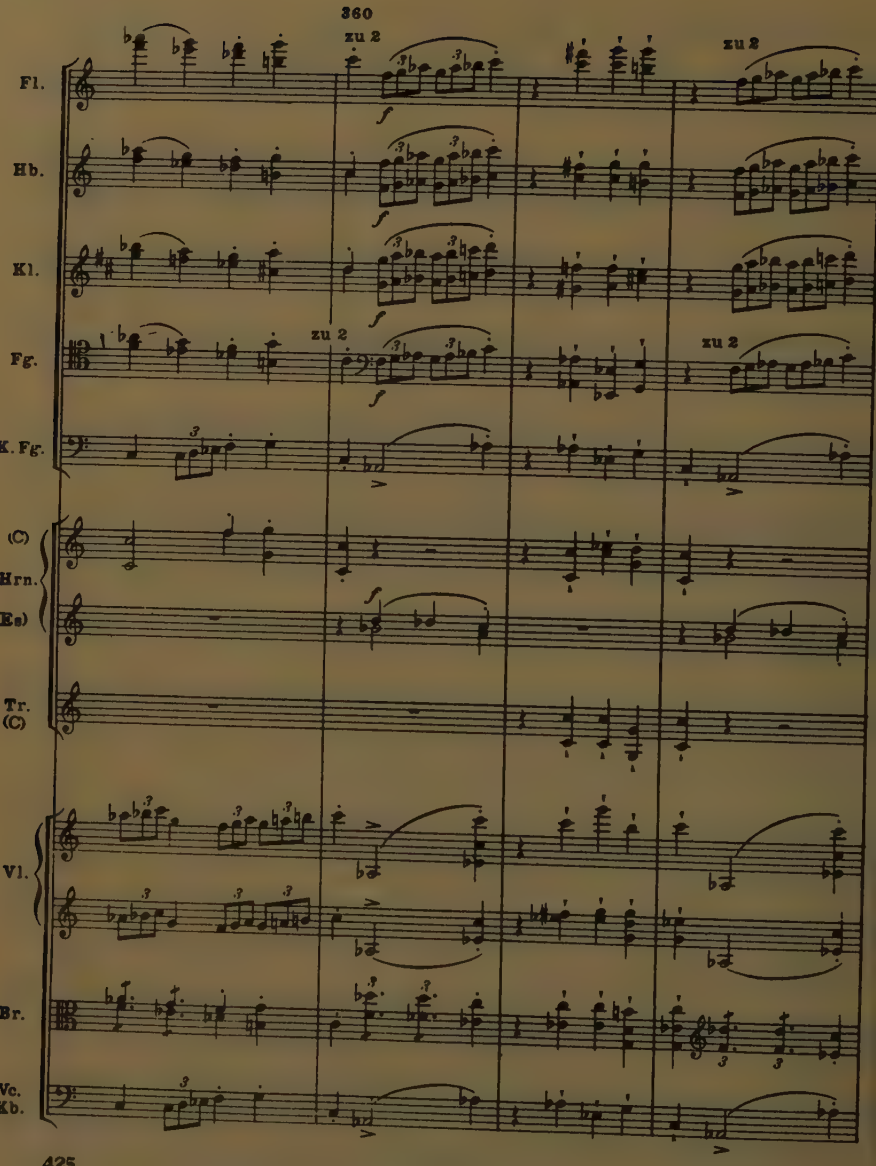
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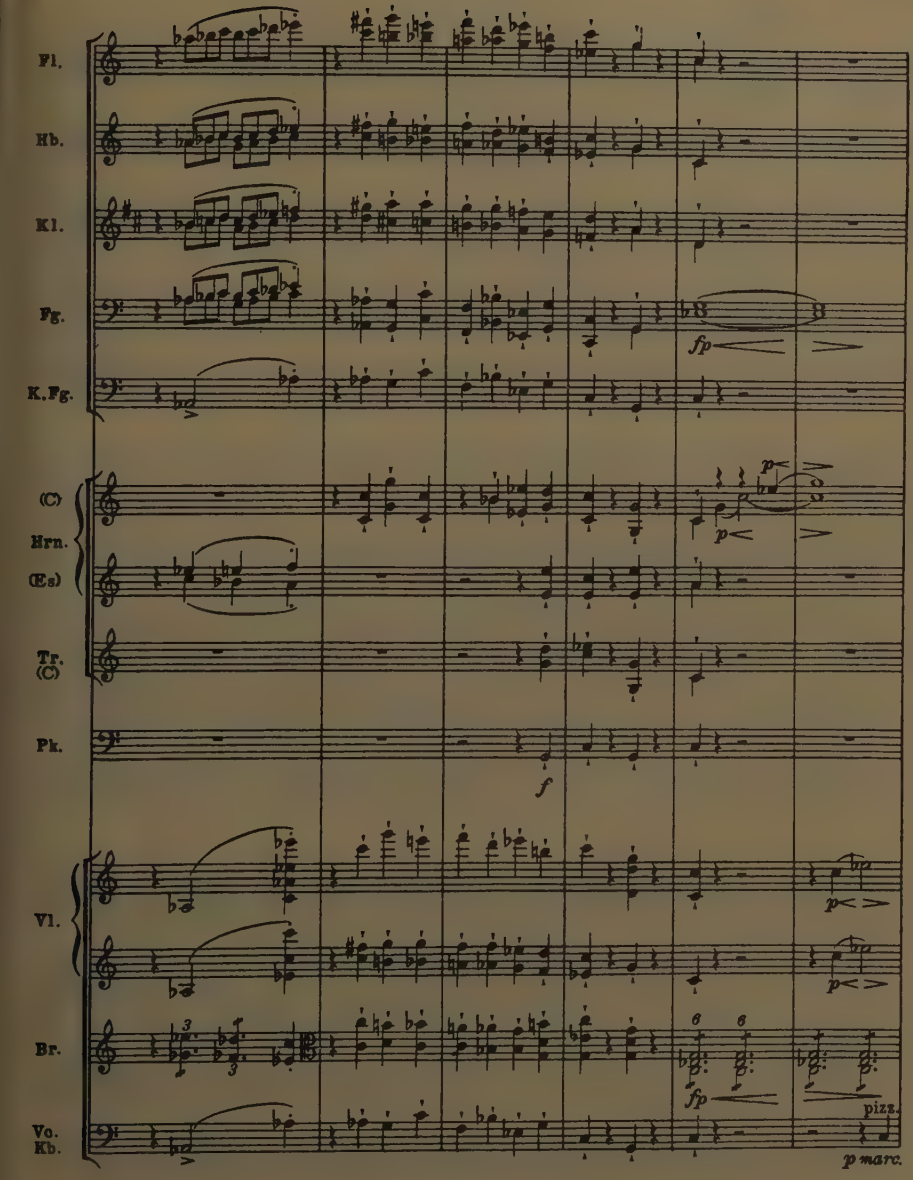
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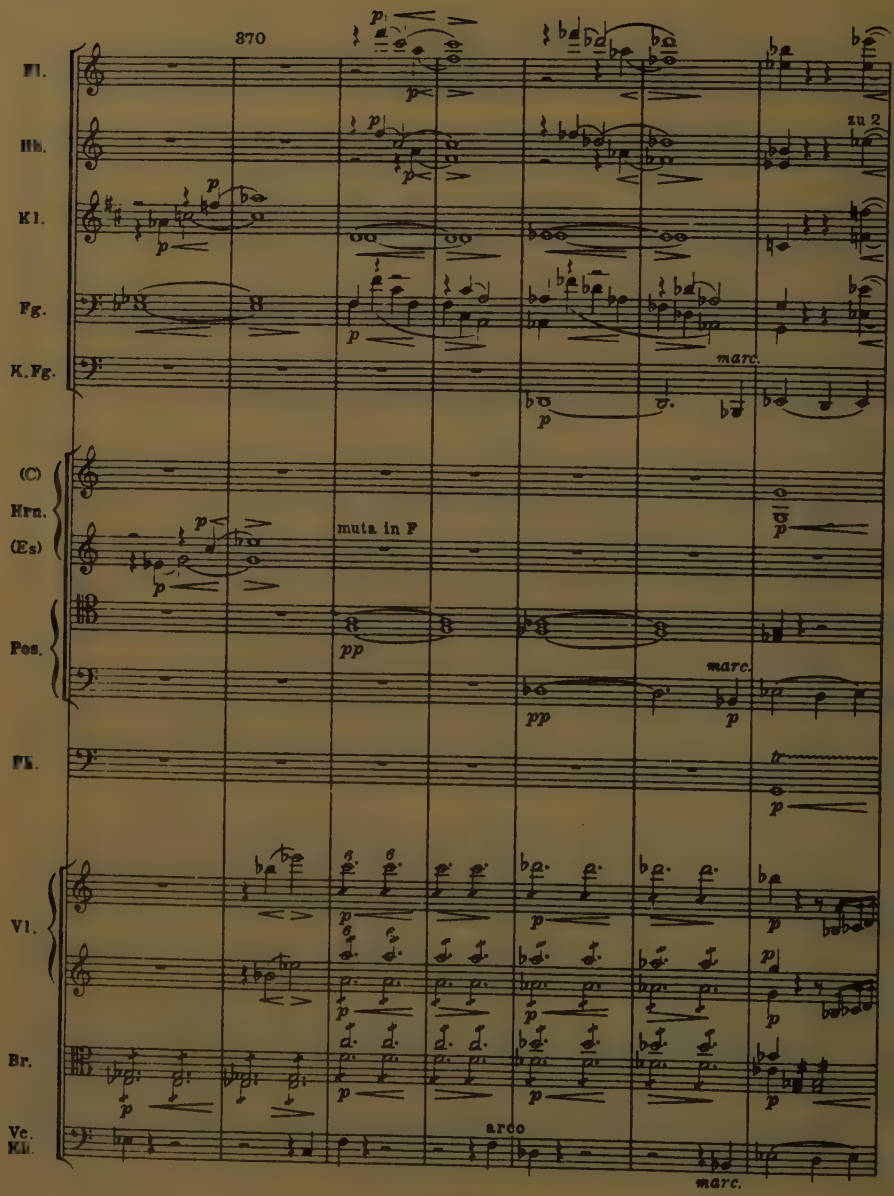
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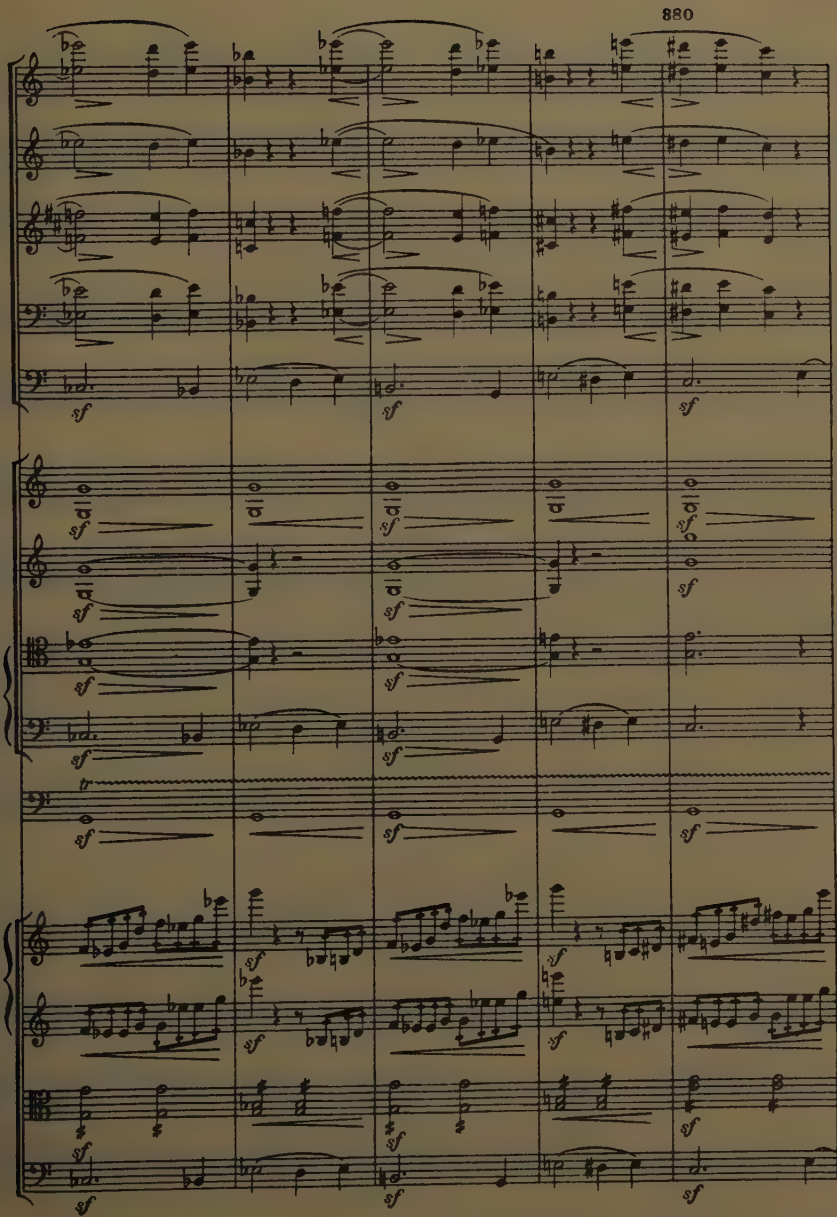
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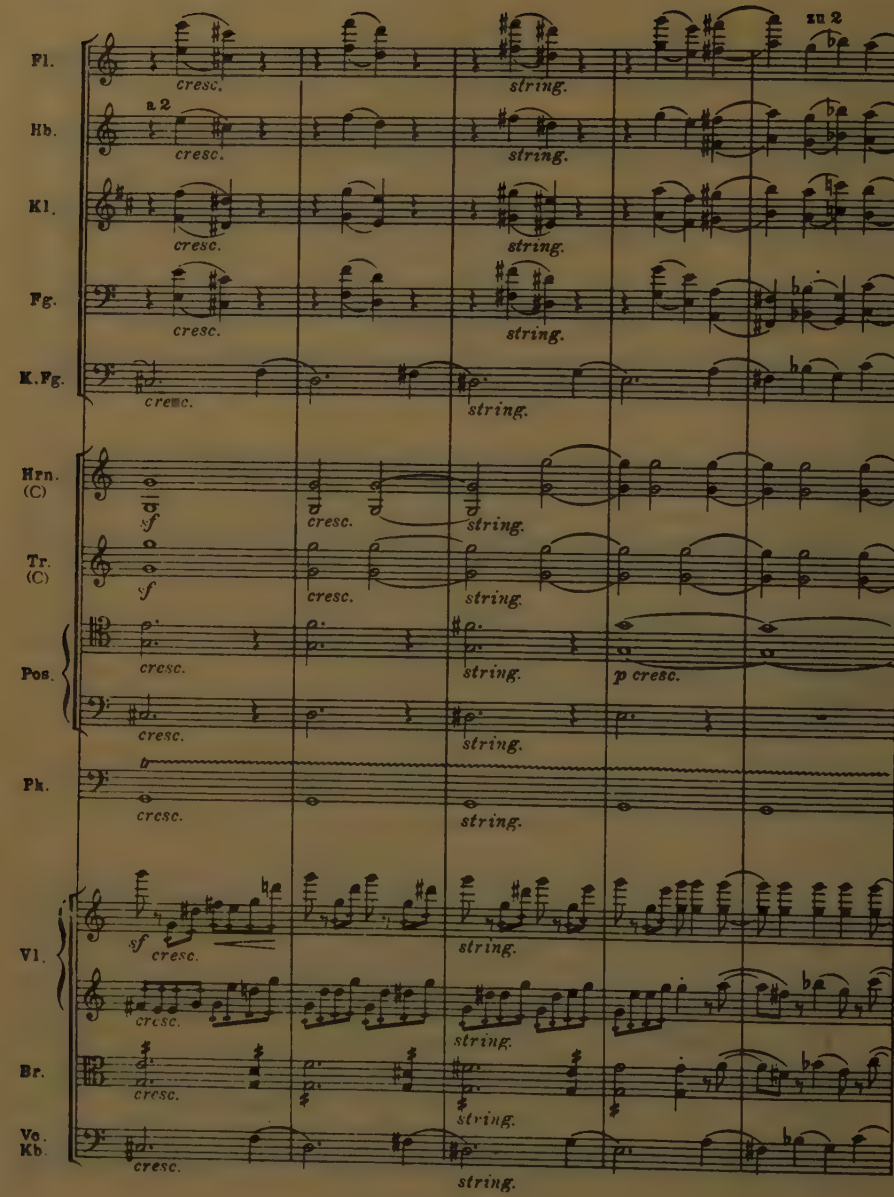
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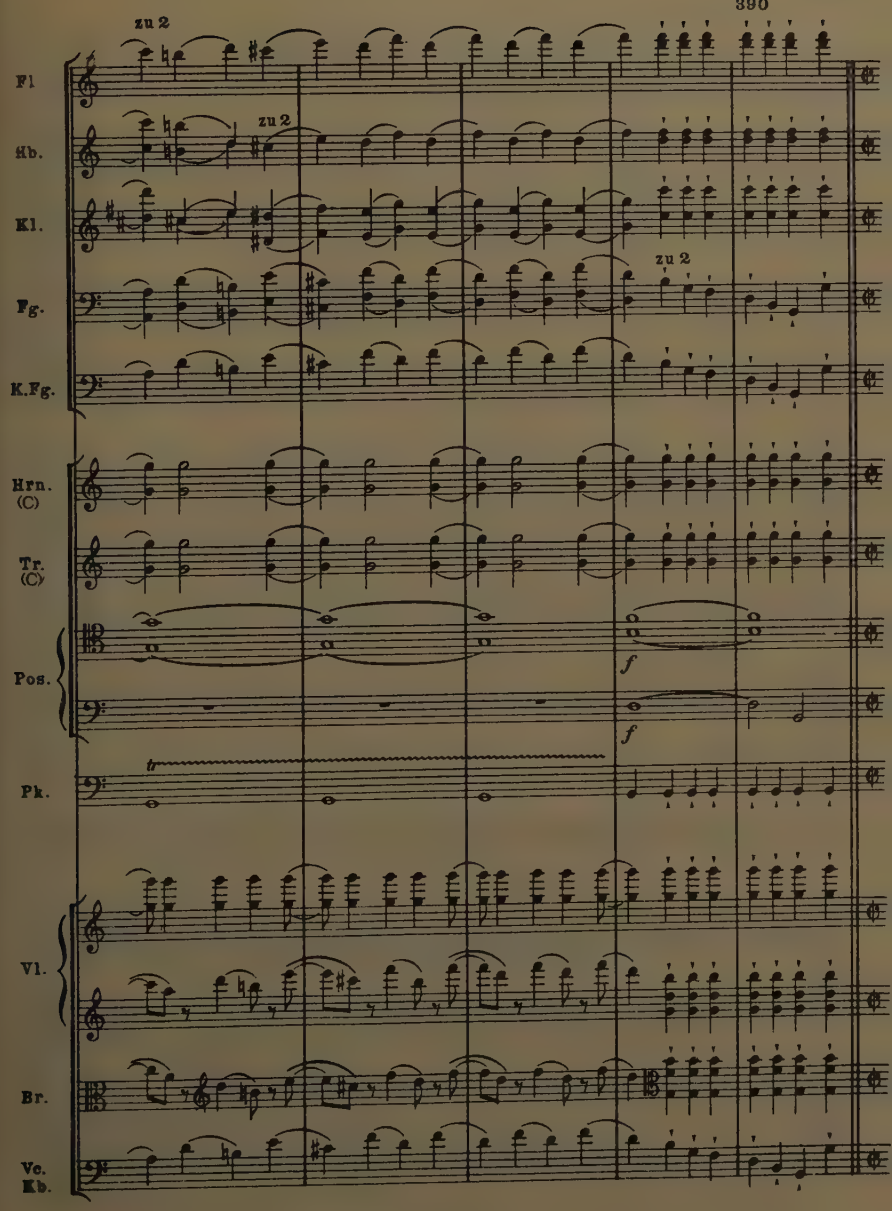
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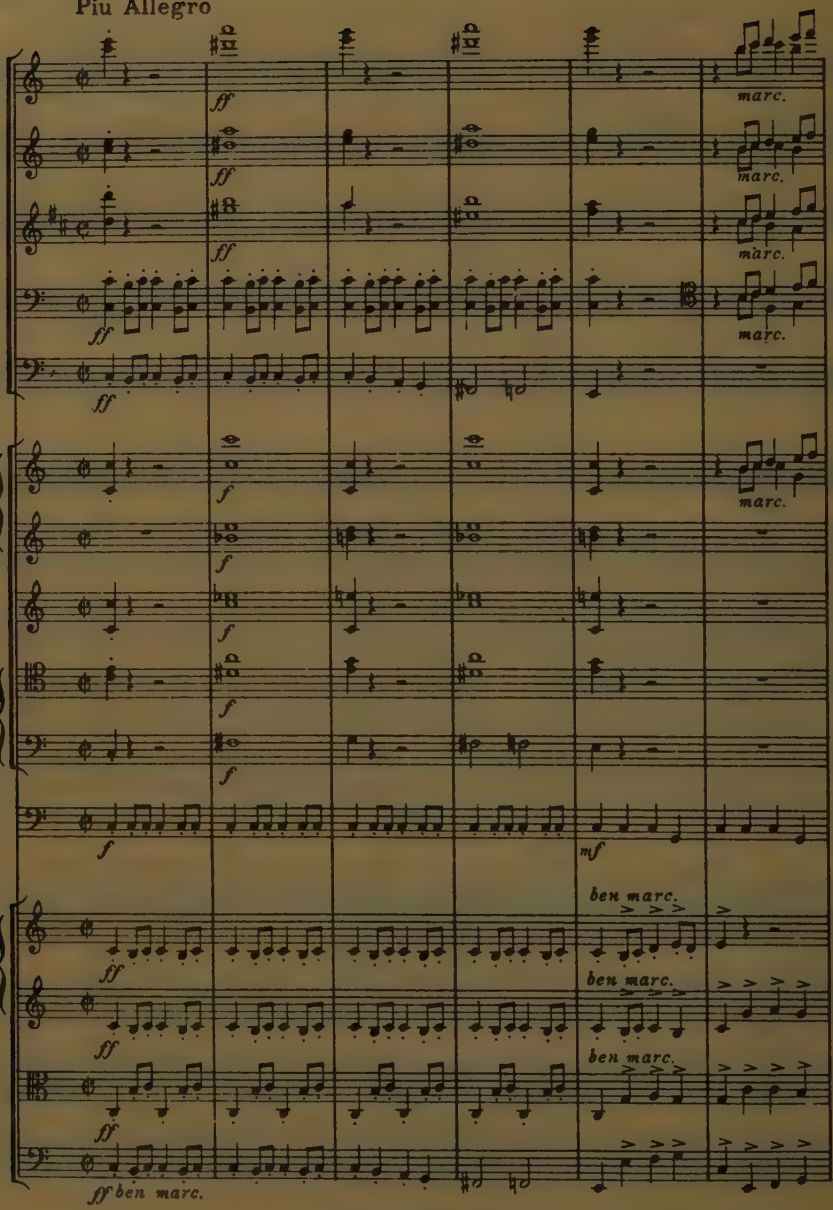
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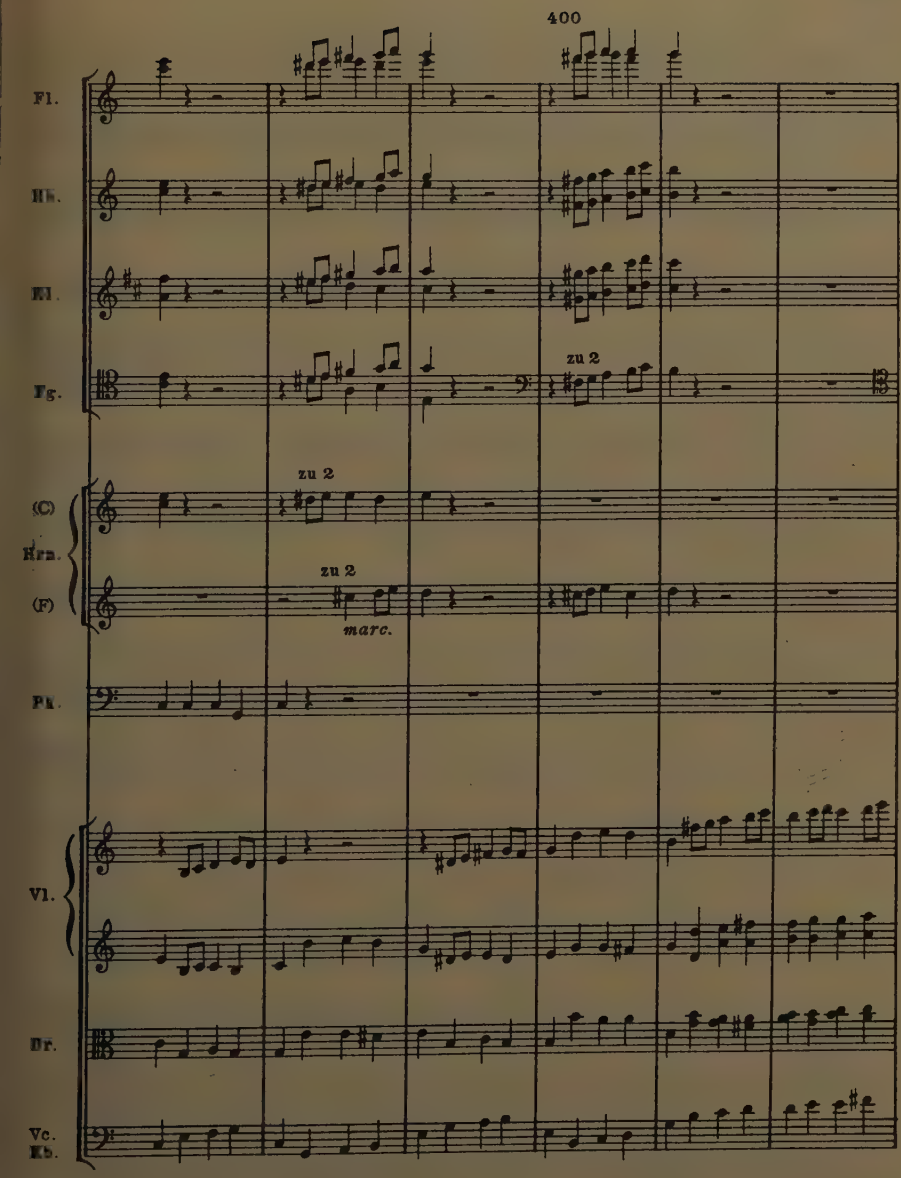
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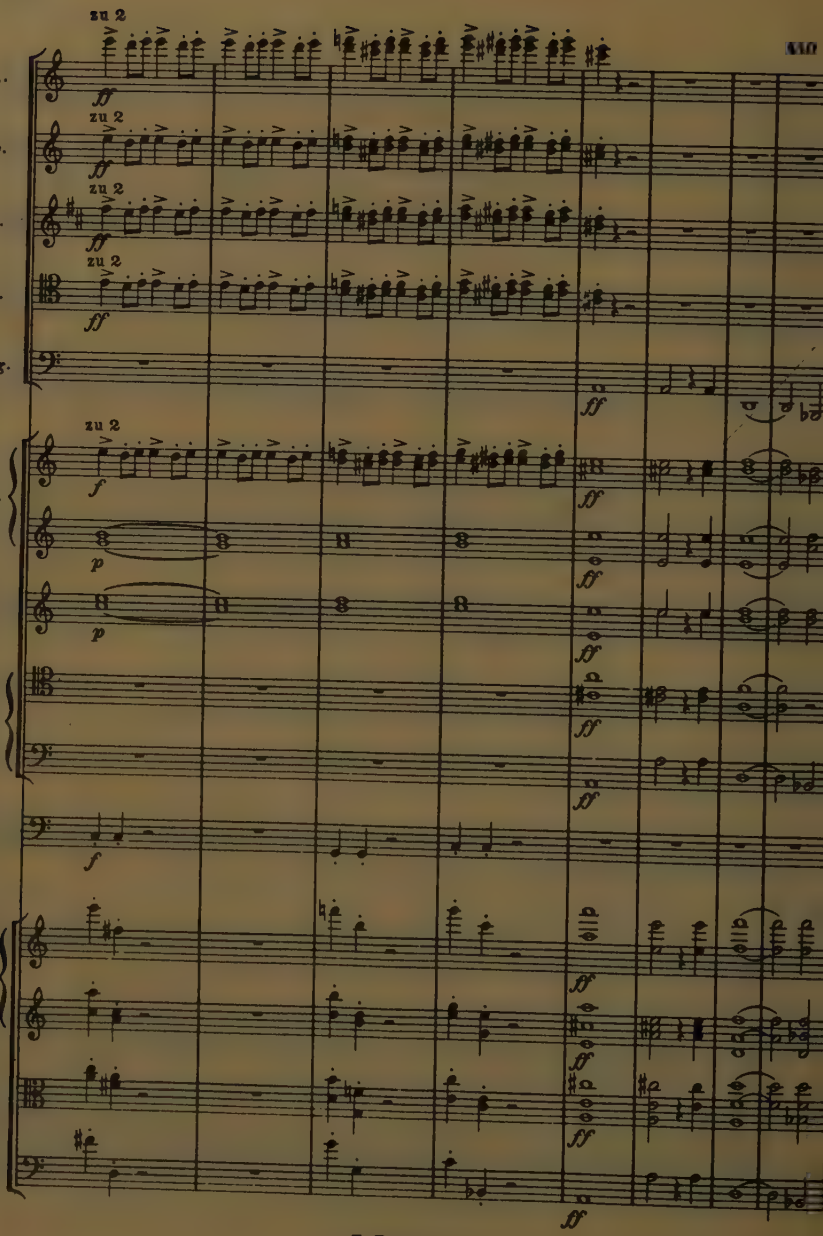
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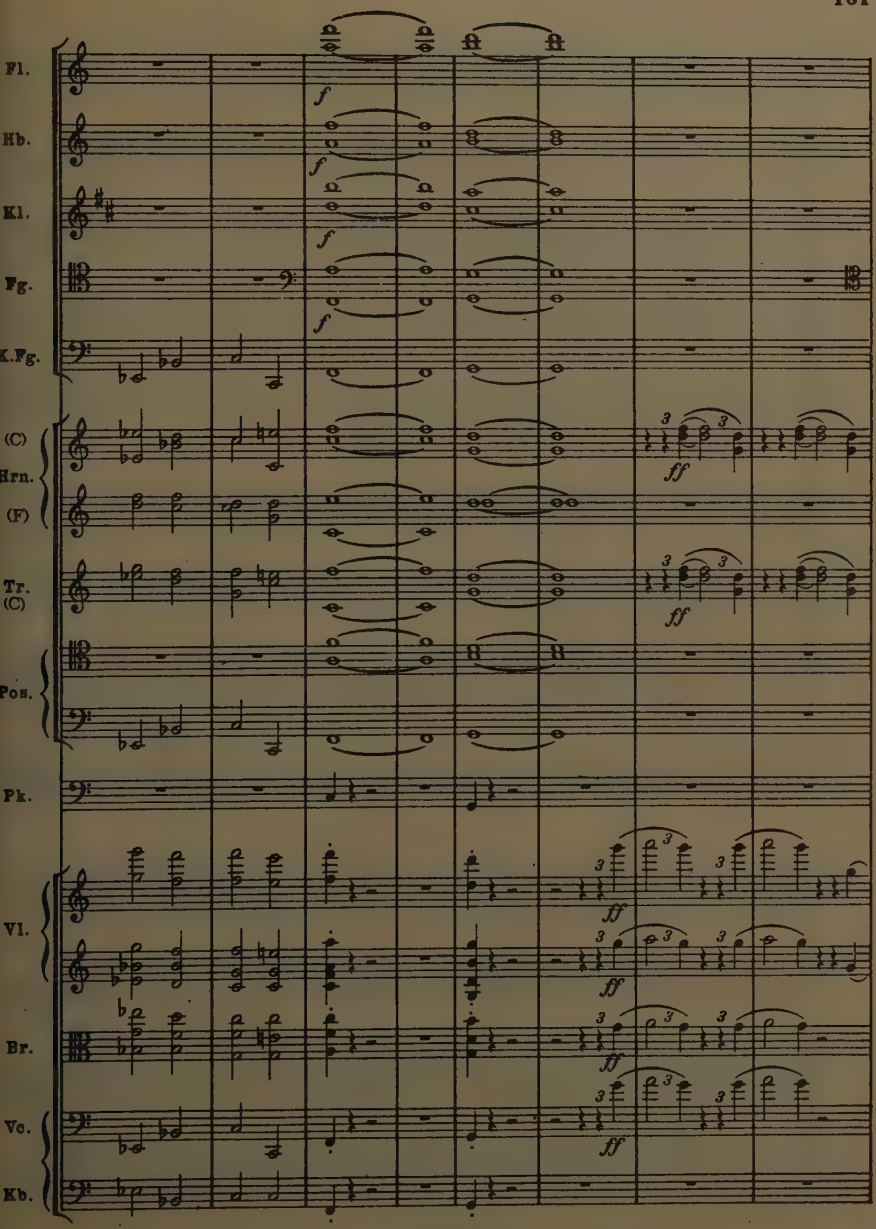
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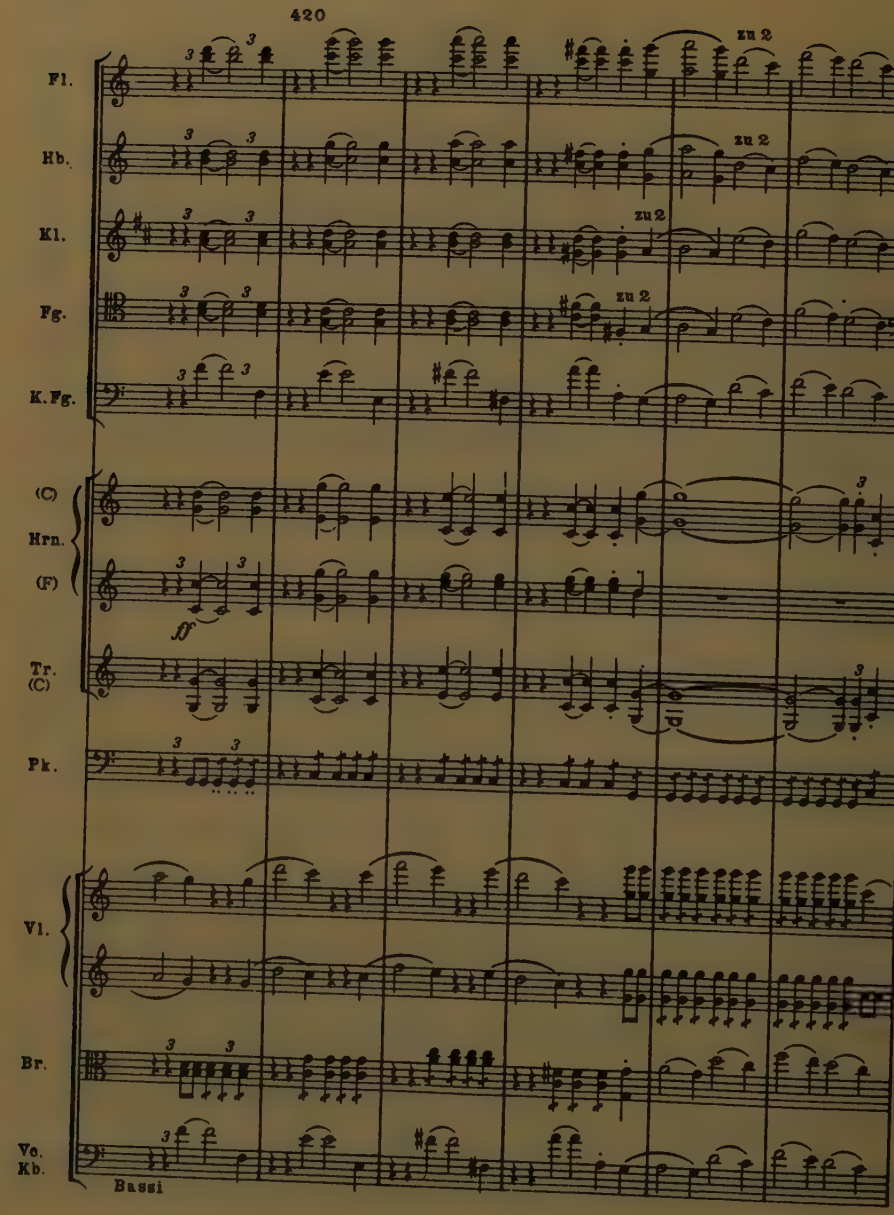
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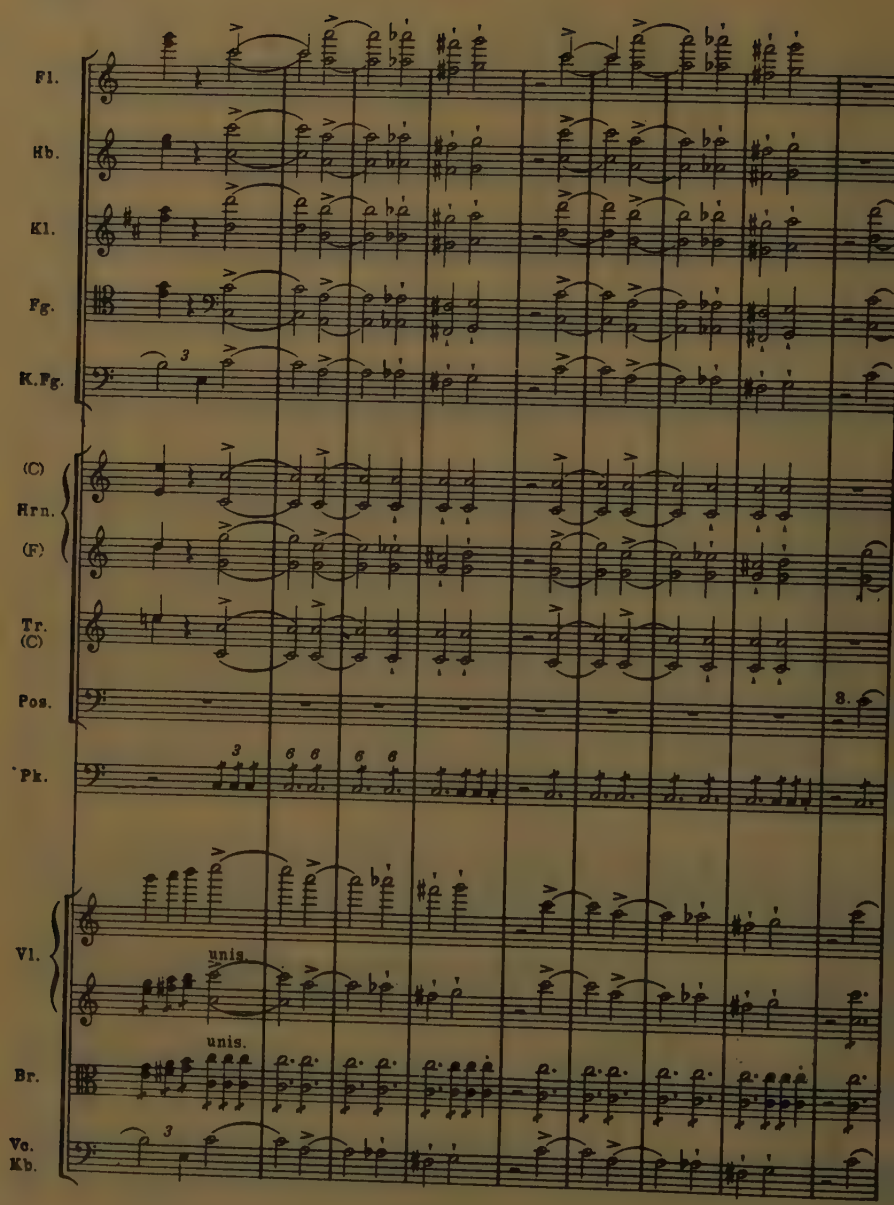
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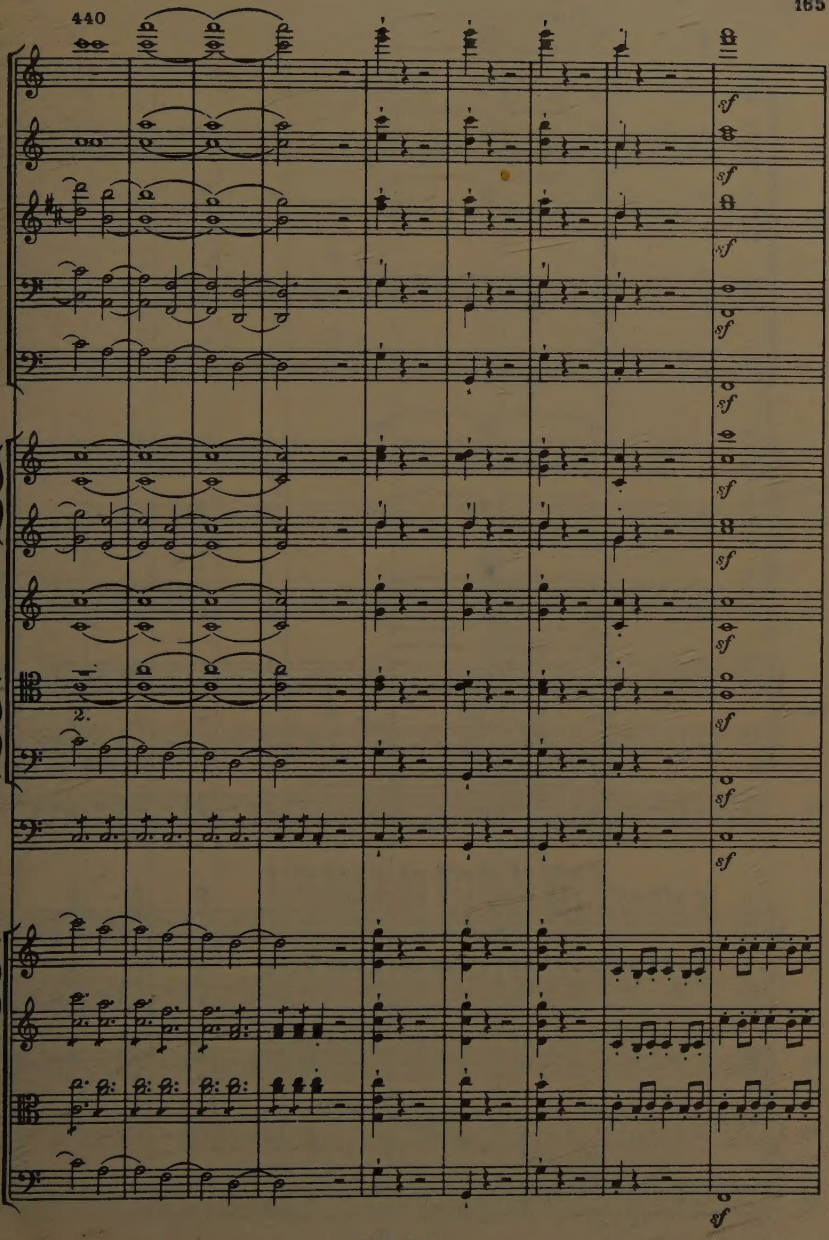
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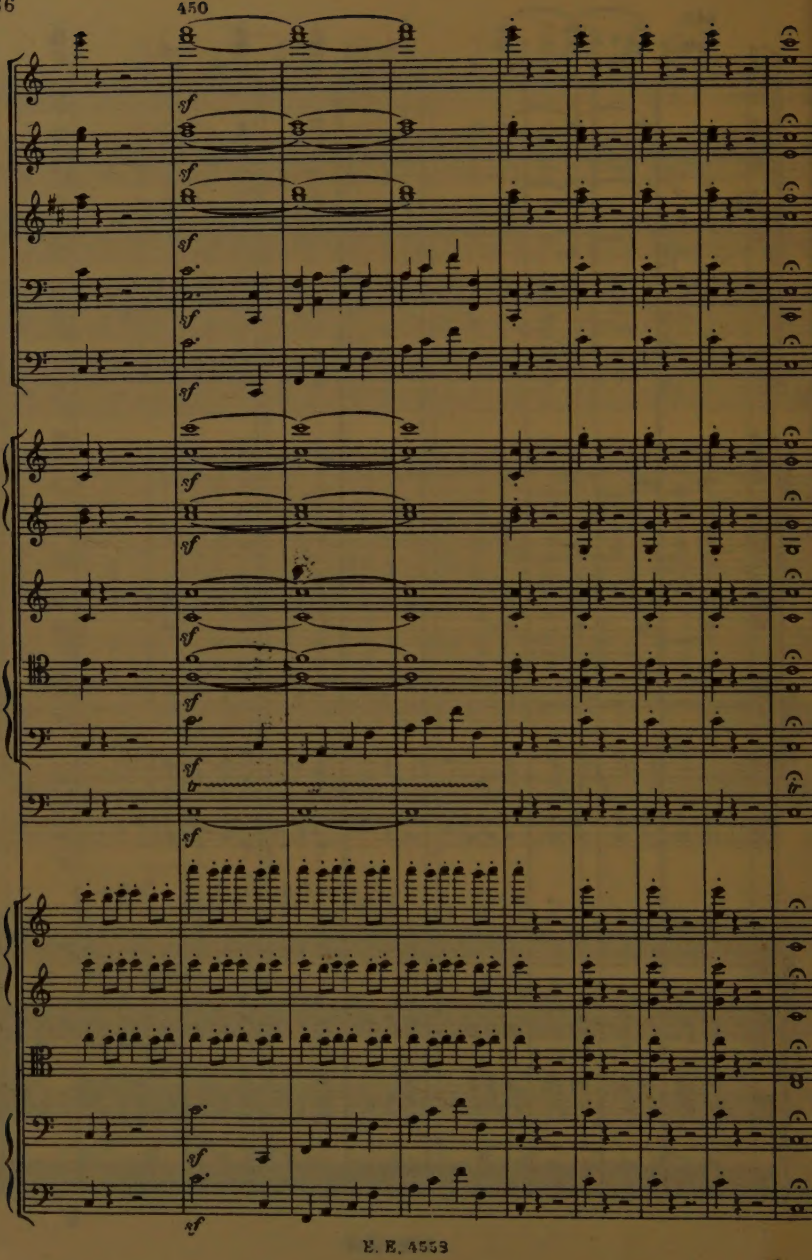
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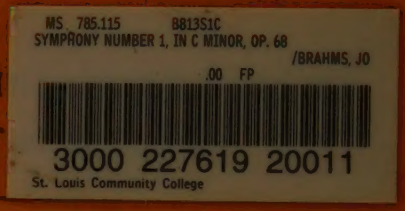
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884. Elgar, Enigma Variations, Op.36
885. Introduction and Allegro, for Strings, Op.47
573. Hindemith, Symphony "Mathis der Maler"
1238. The 4 Temperaments, for Piano and Orch.
1306. Ibert, Suite Symphonique "Paris"
1060. Mahler, Kindertotenlieder
1053. Songs of a Wayfarer
570. Symphony No. 1
575. Symphony No. 4
532. Symphony No. 5
492. Symphony No. 7
1303. Mussorgsky-Ravel, Tableaux d'une Exposition
1224. Rachmaninow, Rhapsody on a Theme by Paganini, for Piano and Orchestra, Op.43
1225. Piano Concerto No. 4, Op.40
968 Reger, 100th Psalm, Op.106, ed. P. Hindemith
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835. Hiller Variations, Op.100
322. Quintet for Clarinet and Strings, Op.146
293. String Quartet Eb maj., Op.109
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440. Strauss, Don Juan, Op.20
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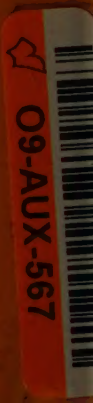
442. Death and Transfiguration, Op.24
443. Till Eulenspiegel, Op.28
444 Zarathustra, Op.30
445. Don Quichote, Op.35
498. A Hero's Life, Op.40
510. Symphonia domestica, Op.53
1253. Burlesque for Piano and Orch.
574. Strawinsky, Symphony in 3 Movements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